THE NEW DRUG THEY CALL

'ECSTASY'

BY JOE KLEIN

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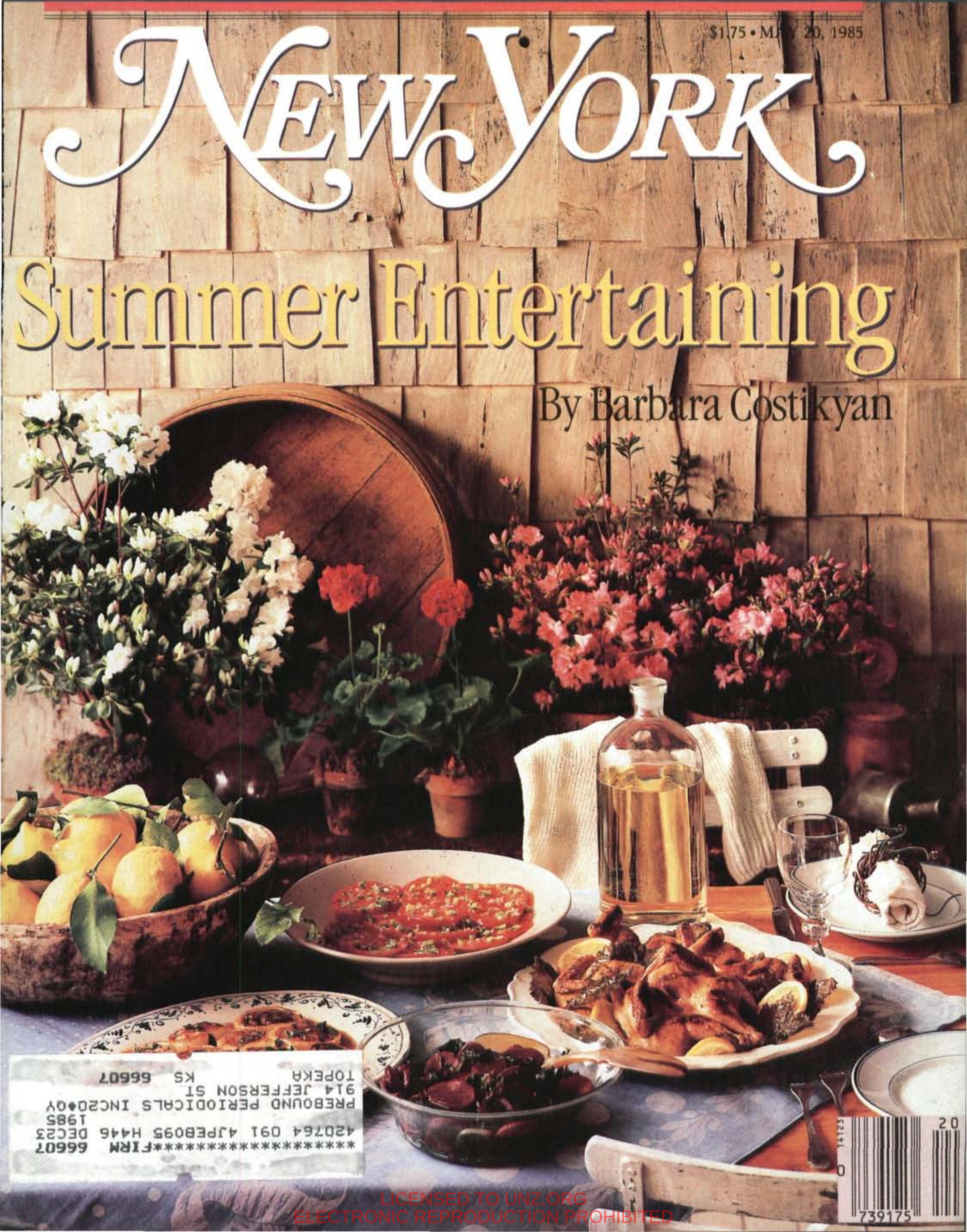
NEW YORK



Summer Entertaining

By Barbara Costikyan

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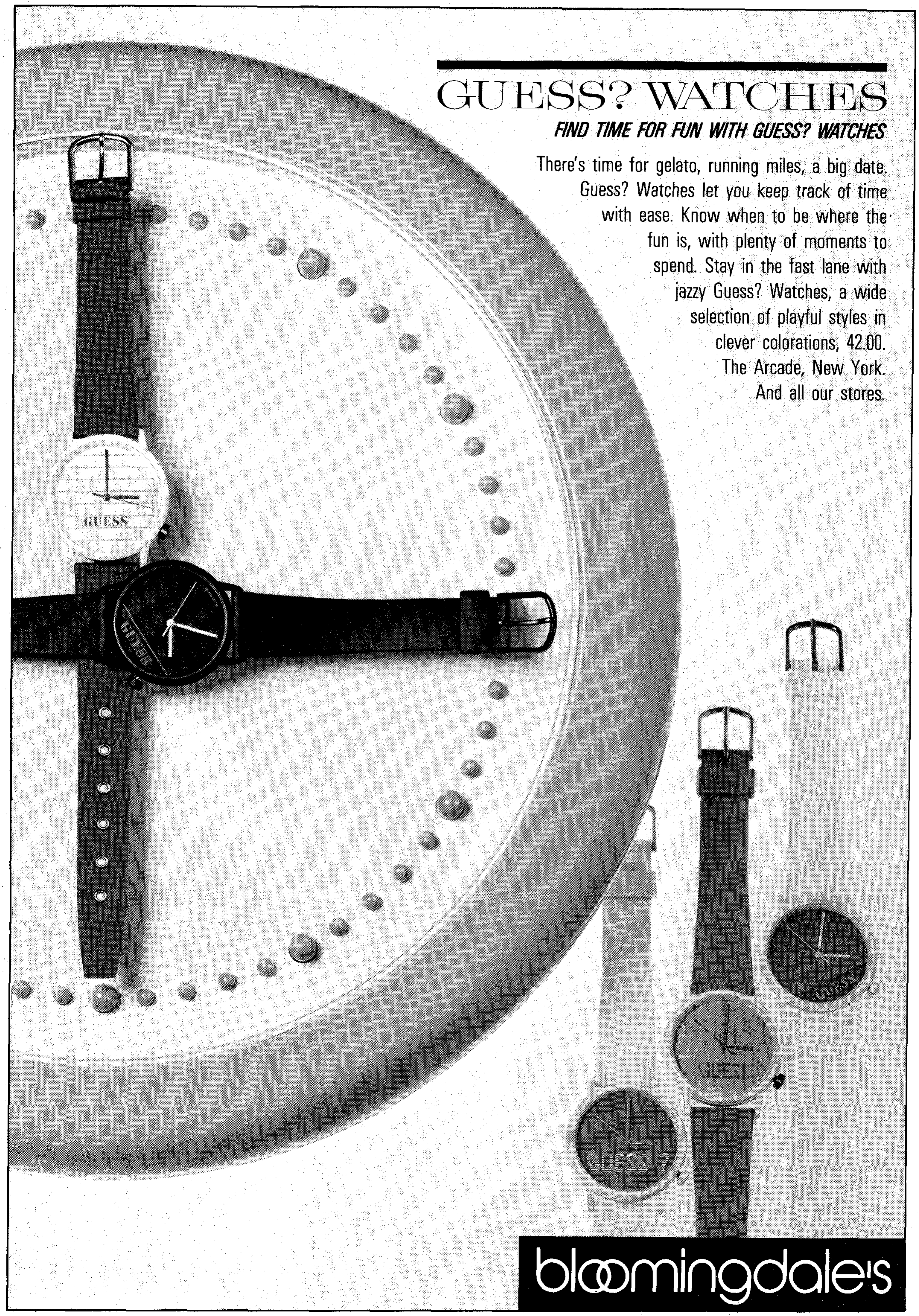

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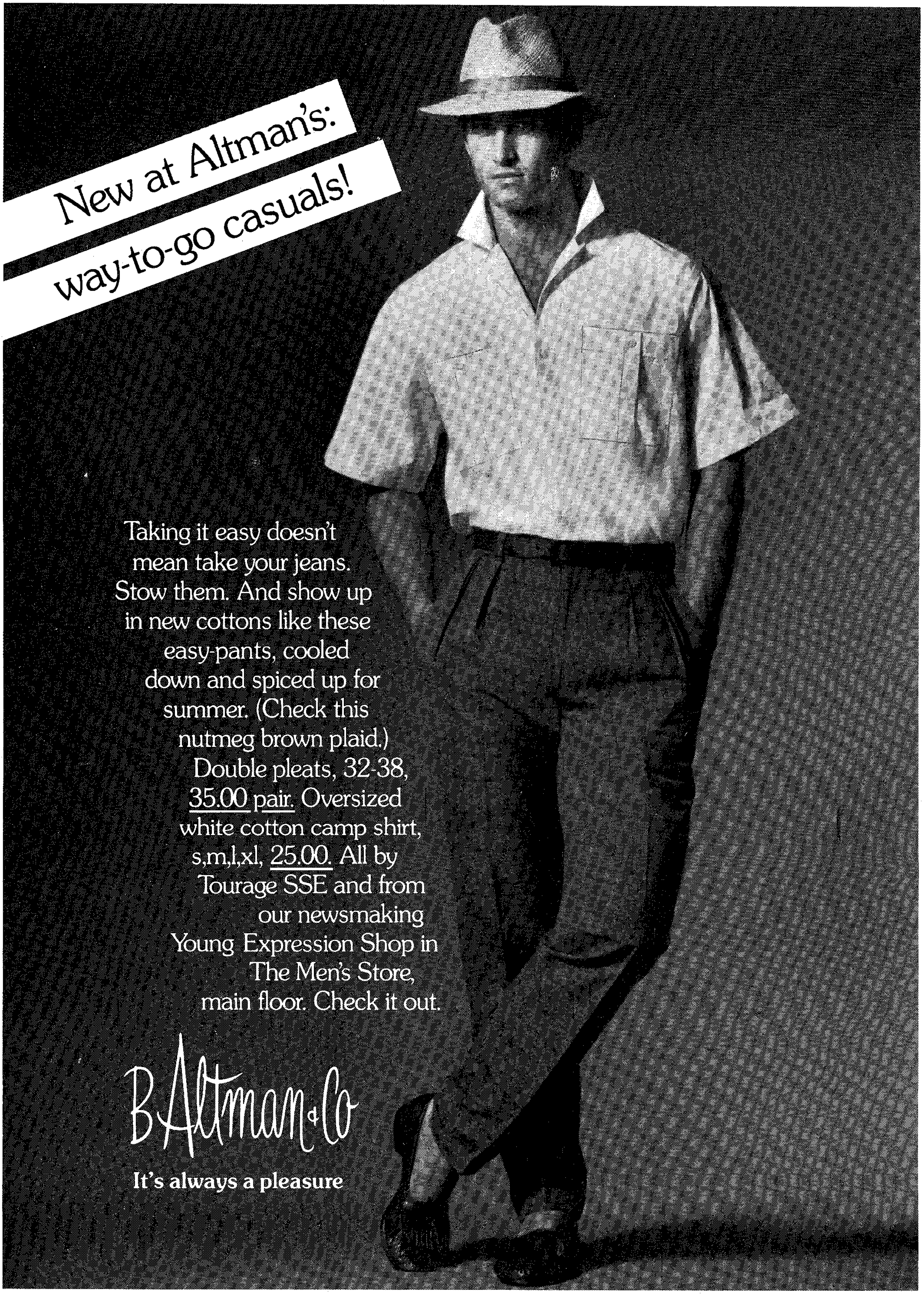

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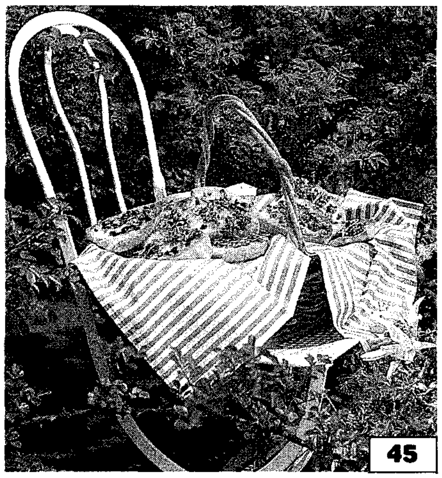
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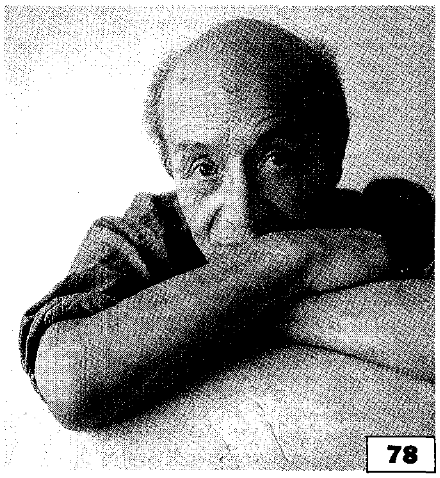
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he New Drug They Call "Ecstasy"

Joe Klein

very few years," says Dr. Ronald Siegel of
UCLA School of Medicine, "you get
e of these miracle drugs that's going
save the world." This year's drug is 3,4-
thylenedioxymethamphetamine—MDMA
, more colloquially, "Ecstasy." MDMA is a
llucinogen that lacks the trippy effects of
D or MDA; it promises adventure without
irdness, transcendence without alien-
ion—an easy way to insight. And a small
oup of psychotherapists swear by it. Says
e doctor who's used it in therapy, "It was
e a brief, fleeting moment of sanity." But
e Drug Enforcement Administration plans
make MDMA a controlled substance—cit-
g the lack of long-term studies on the drug
d its potential for abuse—because nothing
uld be as good as Ecstasy sounds.

5

ummer Entertaining: eguiling Buffets

Barbara Costikyan

uring the summer, everything's ripe and
ady—that's the allure of summertime eat-
g. But summertime cooking is another
ory. *New York* asked seven well-known
oks for their favorite hot-weather buffets.
ch meal has star dishes that require some
eparation, but the supporting roles are
ayed by fresh produce and quick salads.
nd to go with these easy meals, Alexis Bes-
lloff has selected light and sparkling sum-
er wines (page 71). So set it all out, invite 8,
, or 30 close friends, and enjoy yourself.

8

oguchi Does It His Way

Jesse Kornbluth

'm not really centered on the idea of mak-
g expensive things and all that coterie
uff," says sculptor Isamu Noguchi. At 80, he
as never had the full range of his work shown.
stead, he's kept busy going his own way—designing a marble garden for Yale, a park for Miami, and, most recently, the Isamu Noguchi Garden Museum in Queens, which he largely funded himself. This master of contradictions—who has designed some of the world's most gregarious parks yet remains a loner, who has made beautiful polished-marble sculpture yet reserves his affection for rough-hewn basalt—is the first major artist since Rodin to have a museum in his lifetime.

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By John Simon

Doubles, with its sharp cast and brash humor, goes a TV sitcom one better. Too imitatively Pinteresque, *Orphans* scores with a fine production and ensemble acting.

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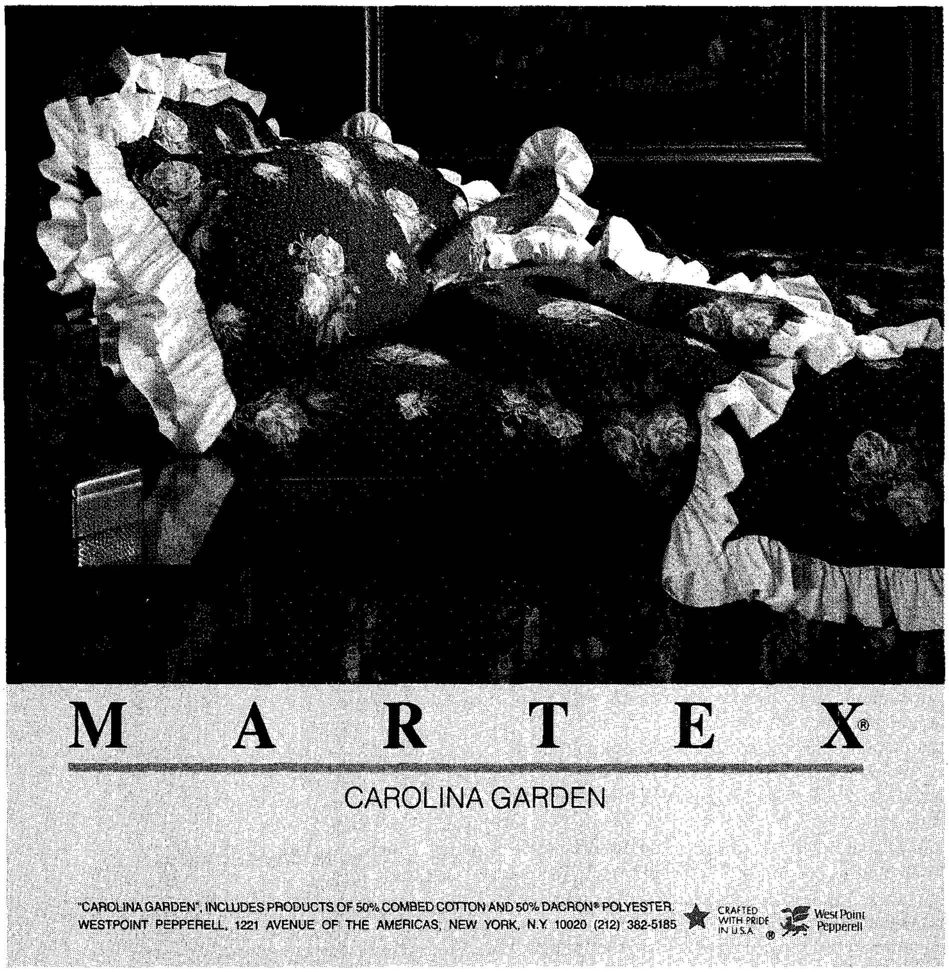

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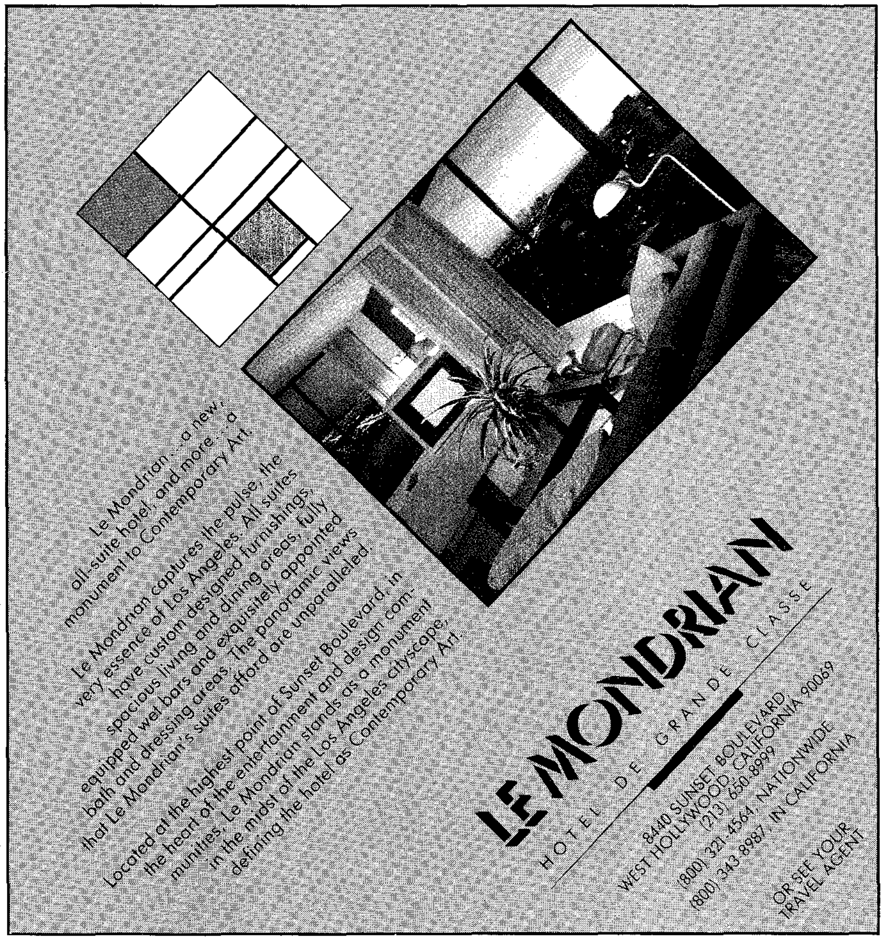

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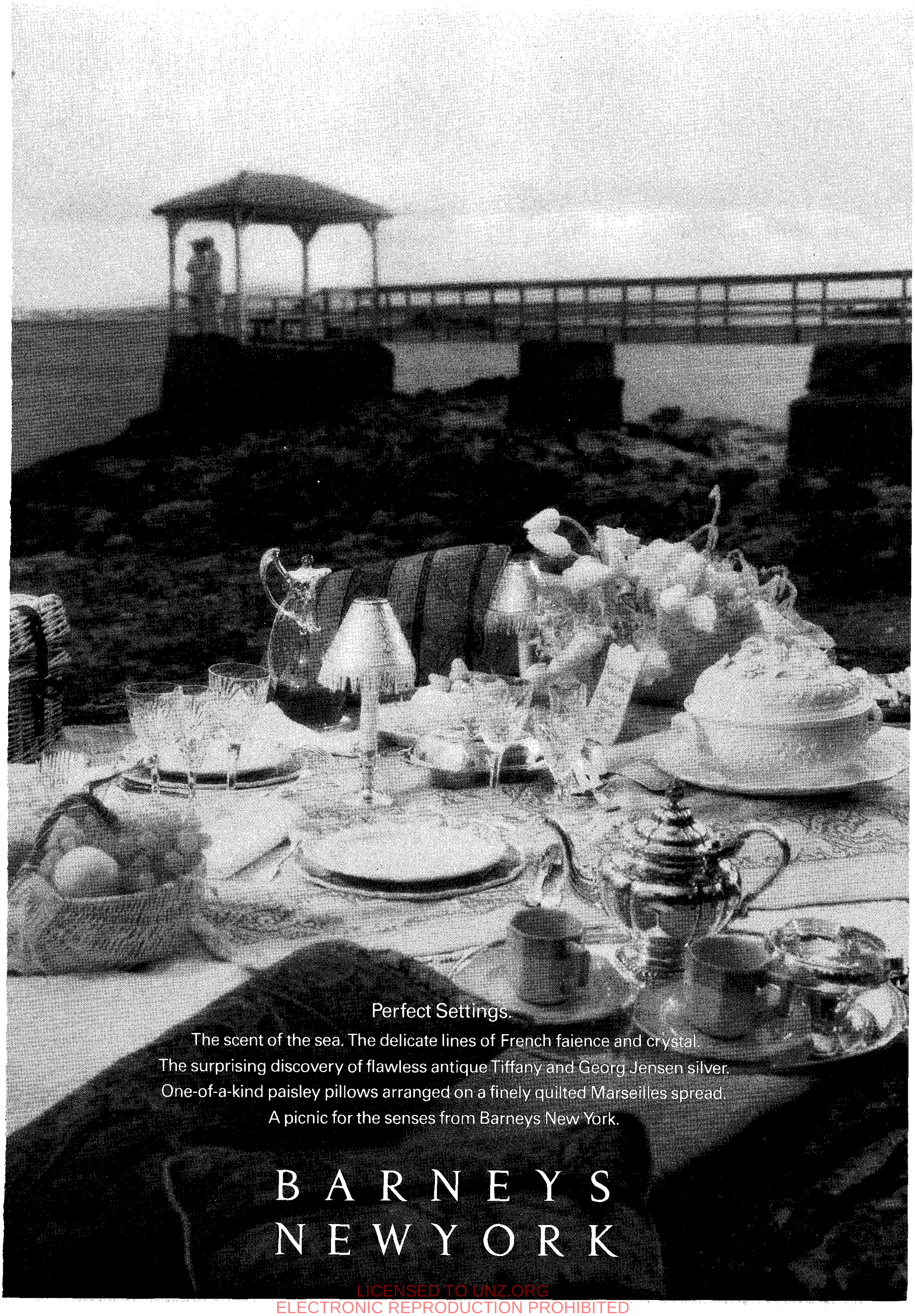

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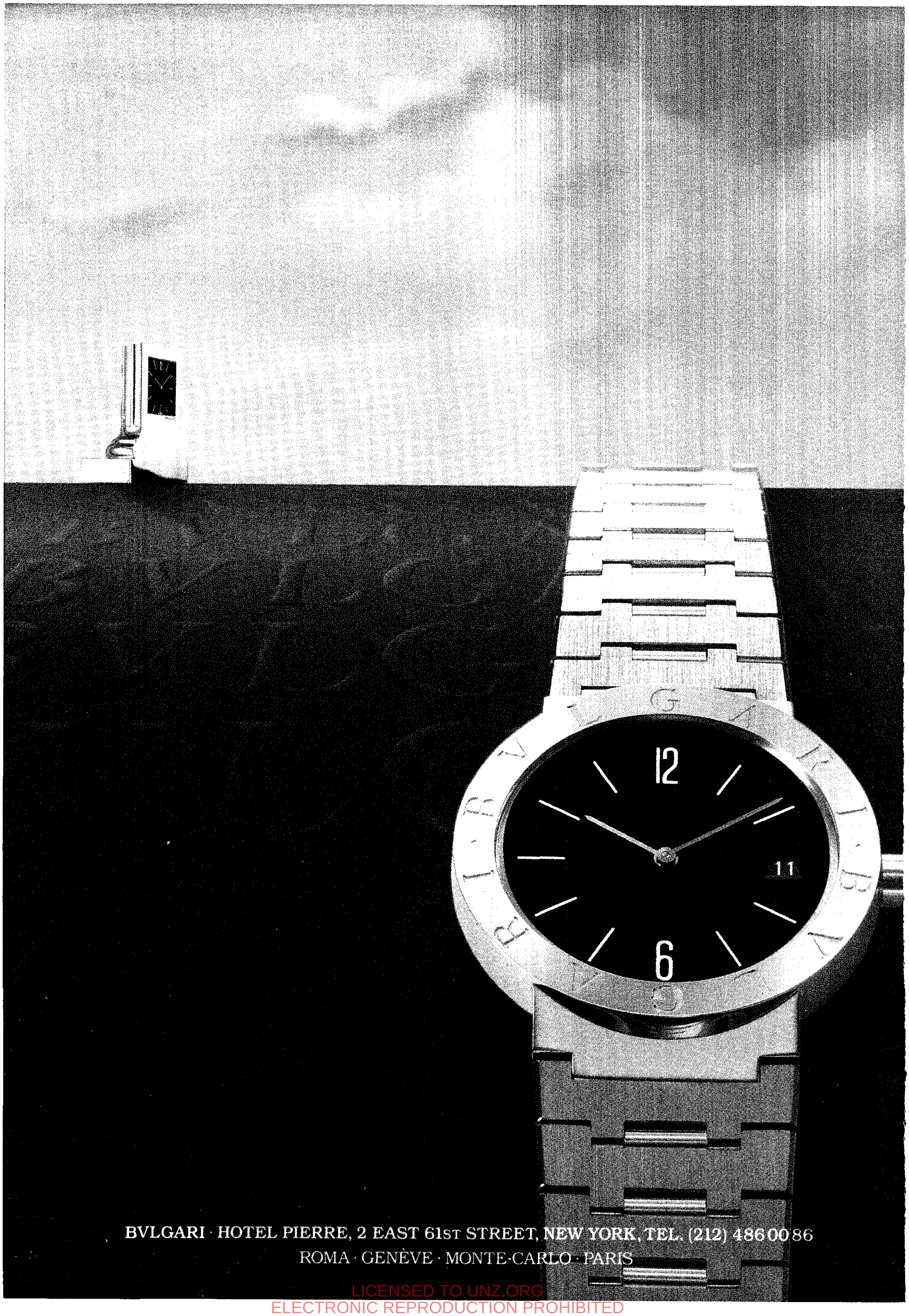
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LETTERS

side Out

U ARE TO BE COMMENDED FOR YOUR mprehensive analysis of buying occu-ed apartments ["How Inside Can You et?," by Stephen A. Newman, April 29]. y wife and I have been living in Glen aks for twenty years, and we enjoy our e-style and the surroundings. The ma-rity of tenants living here when the artments were first offered for sale as -ops did not purchase at the insider ice. We were aware of the great extent repairs and general maintenance that d been deferred or ignored for such a ng time.

Our rent strike and the reaction of the using court were instrumental in con-ncing the management to resume these ng-overdue repairs and maintenance. is time that the State Legislature put a op to further conversion of lower- and iddle-class housing; tenants have no ace to go.

Louis Colchamiro
Glen Oaks, N.Y.

horts Story

WAS RAISED IN THE 1950s WITH WHITE xers ["On Madison Avenue: Briefs En-unter," by Bernice Kanner, April 29], e sturdy kind that never wear out. Ap-roaching yuppiedom in the seventies, I nverted to bikinis. From there, it was a rief fly to colors, dots, and striped skimp-s. Not a fan or purchaser of white any-ore, I have been indulging my two sons ith licensed characters in various col-rs, configurations, and, I'm sure, near-assic kitsch. It was with amusement at I watched my four-year-old opening present recently. Pulling out the new riefs, he joyfully exclaimed, "Oh, wow! hite!"

Jim Roginski
Brooklyn

preading the Wealth

HAVE NEVER MET GAEL GREENE, AND I robably couldn't get a reservation at any of the restaurants she recom-ends; nor could I afford them. How-ver, for one of your readers, Louise Se-al, to attack Greene for doing her job—eing a restaurant critic—when people re starving in Africa is a cheap shot Letters," May 6]. Greene, by giving her me, influence, and energy, has induced e and many of my friends to contribute oney to Citymeals-on-Wheels, a pro-ram that provides the elderly who are

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housebound and impoverished with food they might not otherwise obtain. If Segal is lucky, she will grow old. Before that time, she owes Greene an apology and, more important, a large contribution to Citymeals-on-Wheels.

James Elward
Manhattan

Endangered Specie

IN THE INTEREST OF PROTECTING THE public, I must respond to Dan Dorfman's "Soaring Dollars" ["The Bottom Line," April 29]. For a person who is not expert in numismatics to invest in coins is about as wise as buying underdeveloped Florida land by mail order. As a numismatist for twenty years and as an attorney, I have seen many a hopeful but ignorant investor lose his or her shirt on a coin portfolio. The most important aspect of coin investing is the grade of the coin. Someone reading Dorfman's column would think that an MS-65 silver dollar is one that meets some objective criteria. This is totally false. Coin grading is an inexact and subjective judgment. Rarely will two people assign the same grade to a coin, and even one person may give a different grade to the same coin at different times.

Since the great coin boom began in 1977, it has taken on the characteristics of a giant pyramid scheme. Dealers tout coins as MS-65 grade and sell them to anxious and trusting investors, and the investors hold the coins for a while. Then, when they try to sell, they are told that the coins are merely "sliders" (coins with barely noticeable wear but, technically, not "uncirculated") or, at best, "commercial unc." (MS-60 grade). Even the American Numismatic Association Certification Service, ANACS, has come under fire in the past few months as investigation has revealed widespread overgrading and, worse, the practice of influential dealers' obtaining falsely high grades for their coins. So even an ANACS certificate of grading is essentially worthless.

The sad reality is that coin dealers are much like used-car dealers. When selling, every item is "a gem" and "mint," but when they're buying from the public, every item has "problems" or the dealers "don't need anything of this type right now" but will offer half of what it's worth, as a favor. And, as in the used-car market, the only way to avoid being stuck with a lemon is to be an expert on the subject. If you have to take someone else's word on what you're buying, you're going to be taken for a ride.

Lawrence N. Rogak
Manhattan

Dan Dorfman replies: At no time did the article suggest investing blindly in coins—rather it encouraged meticulous checking. Moreover, the coin dealers quoted are clearly recognized as two of the best in the country. If indeed the coin market is a "giant pyramid scheme," as Rogak suggests, I would be extremely interested in his documentation. It would make an excellent follow-up story.

Co-opted

YOUR ARTICLE ON CO-OP BOARDS OF DIrectors stressed only the discrimination practiced by the boards ["Co-op Tyranny," by Daniel Wise, April 22]. While the decisions of the boards may seem arbitrary, they are often based on legitimate considerations. I think that more important than the boards' arbitrariness is the fact that many board members are ignorant of financial and business matters. They find themselves, for the first time, in charge of a very expensive organization. Often, they get a mortgage at the highest possible interest rate, they get insurance that is not satisfactory, they do not manage janitorial help well, and they are generally arbitrary about purchases and decisions. Co-op boards are often insufferably arrogant and, at the same time, completely incompetent, often vicious, and extravagant.

Clarice Lanigan
Garden City, N.Y.

RIGHT ON FOR THE CO-OP BOARDS OF DIrectors. Their job is to make sure that no undesirable persons are allowed to become residents in their buildings. The only way they're going to accomplish this is to carry out extensive personal and financial investigations of prospective tenants. This is not discrimination but rather discretion. A plague of problems would arise in buildings without these sorts of strictly enforced rules. Additionally, if there were not rules about subletting, persons with money to burn would buy co-ops and sublet them for a profit. Because of New York's very liberal tenant-protection laws, tenants are often abusive, sometimes to the point of deliberately wrecking their apartments. The reason for the housing shortage in New York seems quite simple to me: It's due to the overly restrictive rent-control and pro-tenant ordinances. No one in his right mind would invest in rental housing under these circumstances. New York tenants seem to have an arrogant attitude. They feel they have a right to low rent and a right to bully legitimate property owners.

Brian Duman
Easton, Conn.

CO-OP TYRANNY AT THE ADMISSIONS stage is only part 1 of the story. I hope you do part 2: a follow-up on the horror stories (poor judgment, wasted money, and so on) that occur *after* the co-op has been bought.

Fran Lee
Manhattan

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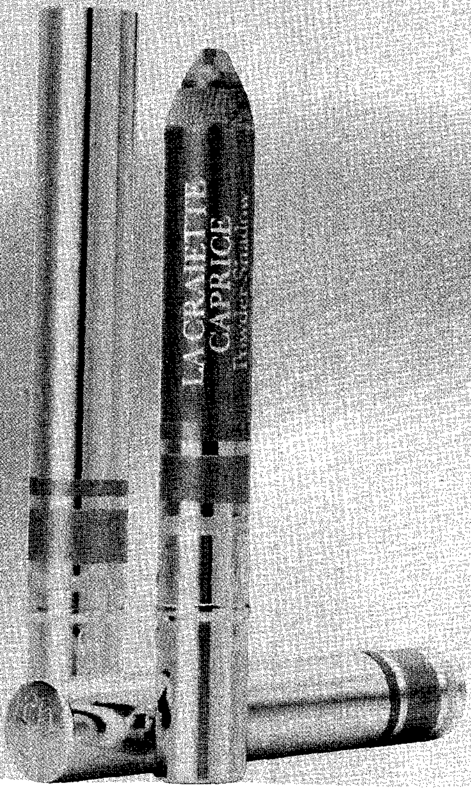

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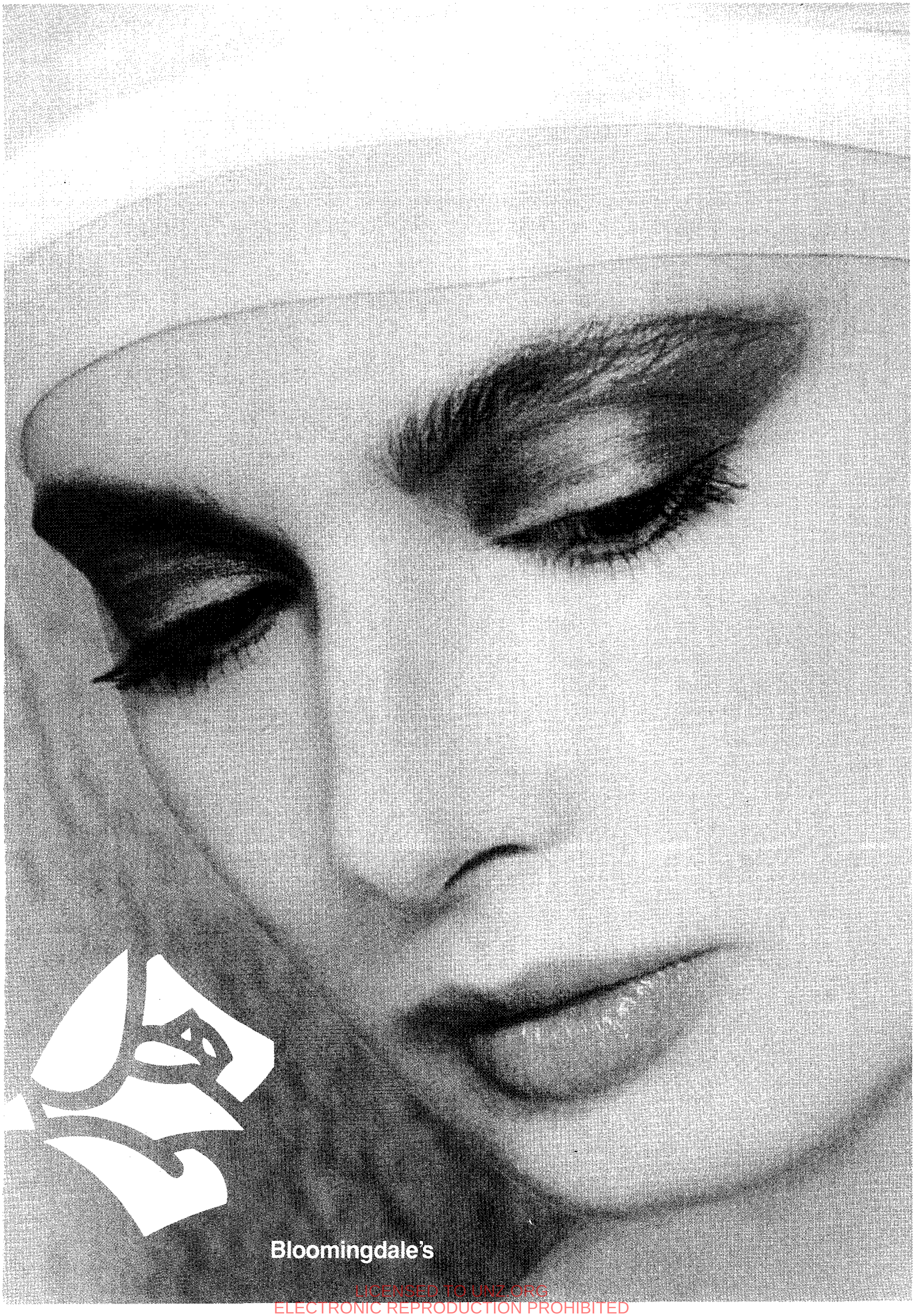

Bloomingdale's

NEW YORK

INTELLIGENCER

BY SHARON CHURCHER

Taubman to Zsa Zsa: Next Time Try Sotheby's, Dahling!

SOTHEBY'S HONCHO ALfred Taubman continues to startle the traditional auction world, this time with a letter to a client of rival Christie's—Zsa Zsa Gabor.

In April, the Hungarian beauty sold a 100-carat Harry Winston diamond necklace at Christie's for $462,000. That topped the $350,000-to-$400,000 estimate handsomely, but Taubman sent Gabor a note saying, according to a Hollywood source, that his experts estimated it was worth much more, and the reason it didn't get it was that Christie's sale was overshadowed by a very strong Sotheby's sale just before, so the market could not absorb it. The letter urged her to listen to her friend, meaning Taubman, the next time she had something to sell.

"This is unusual and unethical," remarked Christie's executive vice-president François Curiel when informed of the letter by *New York*. "The trade reckoned the necklace was worth $320,000 to $350,000 and stopped bidding at $350,000," he said. "The last bids were from two private individuals, and the one who bought it wrote to us saying he had paid 'a few thousand dollars more' than he had planned and could he have an autographed photograph of Miss Gabor wearing the necklace." Such a photo appeared in the sale catalogue.

Taubman spokesman Christopher Tennyson wouldn't tell *New York* what his employer believed the bauble would have fetched at Sotheby's, which has instituted the controversial practice of lending to some buyers. "He wrote the letter as a friend," the aide added. Will similar letters go out to other Christie's clients? Gabor "had called [Taubman] personally" when she first decided to sell her jewelry, Tennyson said, "and only in that sort of case would he follow up personally."

For her part, Gabor said she was distressed the letter had become public. "We *are* friends. We had a couple of dates years ago, and I am good friends with him and his wife," she said.

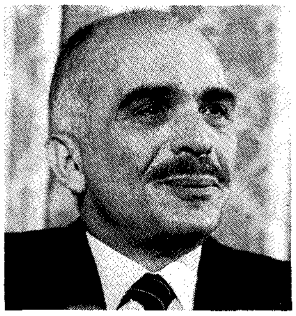
Hussein: One Clear Signal?

WHILE STATE DEPARTMENT OFFICIALS gripe about "mixed signals" from King Hussein, a group of Jewish and Arab Americans, including the Jordanian monarch's father-in-law, has apparently won his support on one highly emotional issue: the economic development of the Israeli-occupied West Bank.

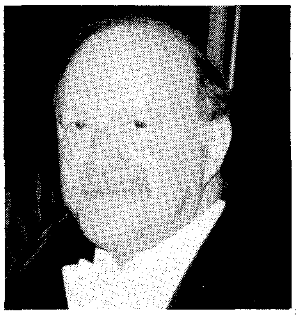
New York businessman Najeeb Halaby, the father of Jordan's Queen Noor, and three Jewish members of the controversial Business Group for Middle East Peace and Development had lunch with the king last month and also met with his brother Crown Prince Hassan to discuss, among other topics, a West Bank housing project planned by the group. The talks came to light after an Israeli source told *New York* about them—claiming the king had been uncooperative. Not so, said one group member, lawyer Howard Squadron. The prince said mortgage financing would be available, Squadron explained, and the king's attitude was also "very favorable."

A New York *Times* article in February, which revealed that the publicity-shy group was formed in 1983, suggested that the Israelis were less convinced that improving the Palestinians' living standards would enhance the prospects for peace. The article quoted Israeli foreign minister Yitzhak Shamir as saying the group "does not serve the interests of Israel." But Israeli prime minister Shimon Peres has been "sympathetic" to the group, Squadron said. As for Shamir, whom the group hopes to meet with, "I think there is a misunderstanding," said the lawyer, a former president of the American Jewish Congress.

Gabor: *As seen at Christie's.*



Hussein: *Favors project.*



Kluge: *A "new career."*

Kluge Takes a Taxi

METROMEDIA'S 70-YEAR-OLD CHAIRMAN, John Kluge, has taken the first step in the "new career" he's planning in "telecommunications and cellular radio." Just before the $2-billion sale of its TV stations, his firm quietly acquired control of Fugazy Express, the radio-cab fleet built by Kluge pal Bill Fugazy, and Metromedia has an option to buy Fugazy's limousine firm.

Fugazy, who said he'll stay on as the radio-cab firm's chairman, told *New York* the deal fits in with his friend's plans. The tri-state area's 250 Fugazy cabs, he explained, will be equipped with Metromedia's new telephones and used to test developments in paging systems. Metromedia plans to expand Fugazy here and in Philadelphia and other cities where it still owns radio stations.

The Play's the Thing

SHADES OF THOSE JUDY GARLAND AND Mickey Rooney plots! Because she couldn't interest a New York producer in a play by her sister, Lynne, actress Brooke Adams—with her sister and her "childhood best friend"—is opening a summer theater in Lexington in upstate Greene County.

"In Greene County, we can do new plays without the financial risks of Broadway . . . or a producer," Adams told *New York*. Green Plays, in a square-dance hall and a renovated barn, will feature two new works this summer, including one by Lynne and starring Brooke, who has called on pals Richard Gere, Kevin Kline, and Christopher Walken to lend their names as supporters.

Photographs: center, Thierry Campion/Gamma-Liaison; bottom, Betty Burke Galella.

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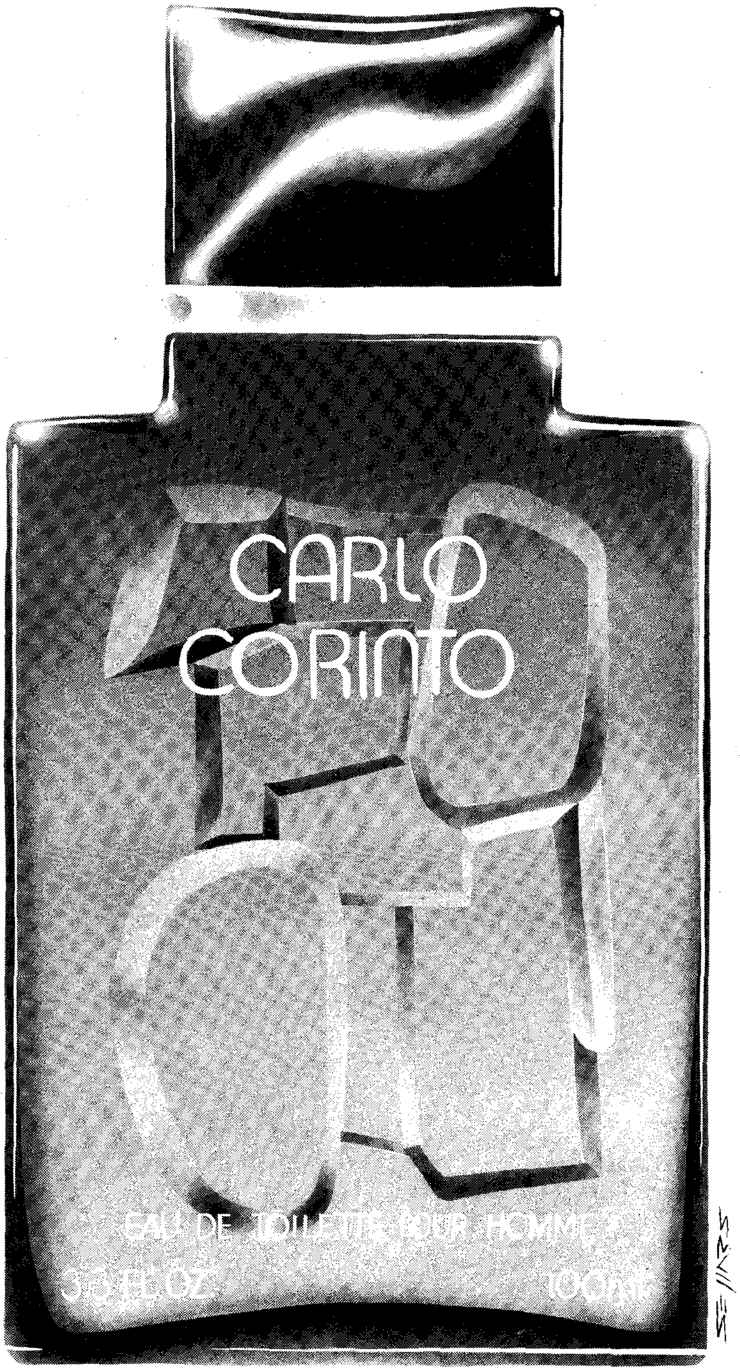

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The Bottom Line/Dan Dorfman

FORD HAS A SPERRY IDEA

More Merger Talk

IS FORD ABOUT TO FOLLOW GENERAL Motors' lead and buy a giant company?

One insider tells me that Ford is doing a depth analysis of Sperry Corporation (formerly Sperry Rand) as a prelude to a possible takeover of the $5.7-billion manufacturer of capital goods, largely computers. The analysis is said to have the blessings of Sperry management. Talk of a Ford-Sperry deal is not new, but Ford was believed to be interested only in buying Sperry's New Holland division, which makes farm equipment. Now, apparently, Ford is looking into buying the whole company.

Sperry had earlier been exploring a merger with ITT Corporation, but talks were called off in early March.

The acquisition of Sperry, if it comes about, could cost Ford roughly $4 billion. Analysts suggest the takeover price would probably be between $70 and $75 a share. All told, there are 55.7 million Sperry shares outstanding; at press time, they were trading at around 53. Phone calls to both companies drew the same response—"no comment."

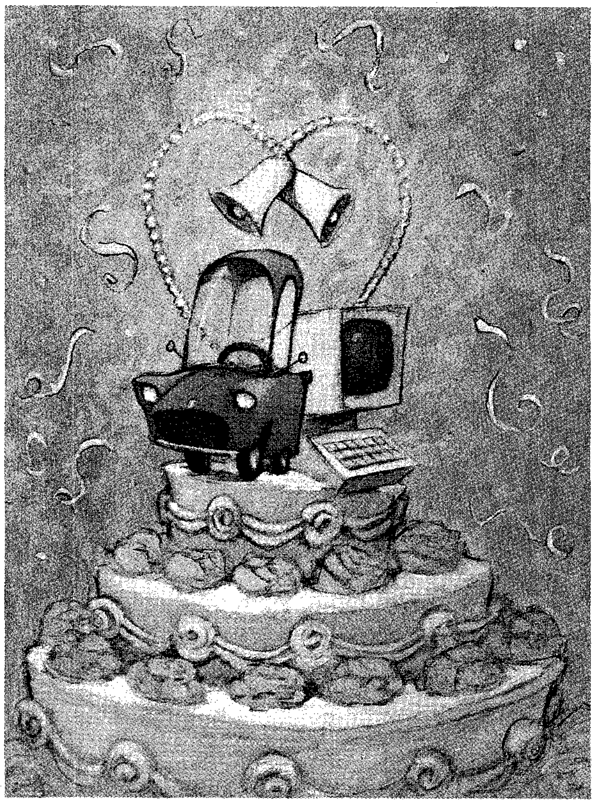
A Ford-Sperry wedding would represent the second big auto-industry acquisition in less than a year. Last October, General Motors paid $2.5 billion for Electronic Data Systems (EDS), a computer-services company specializing in health care.

Analyst Michael Geran of E. F. Hutton says Sperry executives have told him that they would consider a major offer. Given the tough competition from IBM and the rapid changes in technology, the Sperry executives indicated that a merger makes sense as a way to meet the huge expenditures needed for research and development and capital spending. Cash-rich Ford, with 1984 sales of $52.3 billion, could certainly help Sperry in this regard. Sperry's defense-electronics business, which is expected to approach $2 billion this year, is a natural link between the companies. Ford also deals with Uncle Sam and, again, could help with Sperry's capital needs.

One potential impediment to a Ford-Sperry marriage is Ford's possible acquisition of privately held Hughes Aircraft. Ford is said to be one of a number of bidders for Hughes, which could bring a purchase price of between $4.5 billion and $6 billion.

Aside from the merger talk, Wall Street appears split on Sperry's attractiveness. Hutton's Geran likes the stock, citing the prospects of strong earnings growth—$5.70 to $5.90 a share in the March 30 fiscal 1986 year, up from fiscal 1985's $5.15. Geran predicts another jump, to $7.10 a share in fiscal 1987. On the other hand, Morgan Stanley's Ulric Weil rates the stock as only modestly attractive, given the company's irregular results with computers, the New Holland division's drag on earnings, and the sharpening rivalry with IBM. His forecasts call for only $5.50 in fiscal 1986 and a preliminary $6.10 in fiscal 1987.

With a book value of about $53 a share, and a big run-up in price from a 52-week low of 33¾, Sperry stock is obviously benefiting from a lot of investment money betting on a Sperry takeover. If the takeover doesn't happen relatively soon, a number of investors could be in a great deal of pain.



A love match?: *Marrying Sperry could cost Ford $4 billion.*

Merrill Lynch's "Dog" List

IF YOU'RE A STOCKHOLDER IN GENERAL Motors, Ford, International Paper, Union Carbide, Foxboro, or Texas Instruments the word from Merrill Lynch is you'r saddled with a lemon. Ditto fo holders of BankAmerica, Computervision, Hazeltine, and fifteen other stocks

The Merrill Lynch *Market Letter,* in special report, lists 24 stocks that th broker thinks could be lackluster performers over the next year or two.

The two dozen stocks, Merrill Lync says, are handicapped by poo fundamentals (especially ba earnings prospects) and poo technical patterns (such as shrinking volume and sellin pressure). Banks, automakers and technology companies ar conspicuous on the list.

Whether Merrill Lynch is righ remains to be seen. But here's rundown of the 24 companies with a brief explanation of wh the broker doesn't like them.

Aydin: An anticipated declin in revenues for the first half of '8 is expected to result in a shar decline in per-share earnings.

BankAmerica: After four year of declining earnings, the ban still has problems, including relatively high level of loan losse and a sizable amount of non-performing assets.

Carpenter Technology: Lack o orders for heavy capital goods i a factor in continued earning disappointments.

Cincinnati Milacron: Machine-tool orders continue to be sluggish, hurting earnings. Japanese competition is also likely to limi profit growth.

Computervision: Computer-aided design and manufacturing products appea to be lagging technically, and new equipment does not integrate well with old. The pace of orders has slowed sharply, and large losses are expected

Cummins Engine: Profit margins are under pressure because new lines of diesel engines aren't making money yet.

Dataproducts: The slowdown in consumer-computer sales has sharply reduced the company's printer shipments, while new Japanese technologies in high-priced printers are a long-term threat. Profits in lower-priced products continue to be depressed by intense competition.

Donaldson: A producer of truck components, the firm is suffering from marketing problems and profit pressures from the strong U.S. dollar.

First City Bancorp: Profits this year

Illustration by Howard B. Lewis

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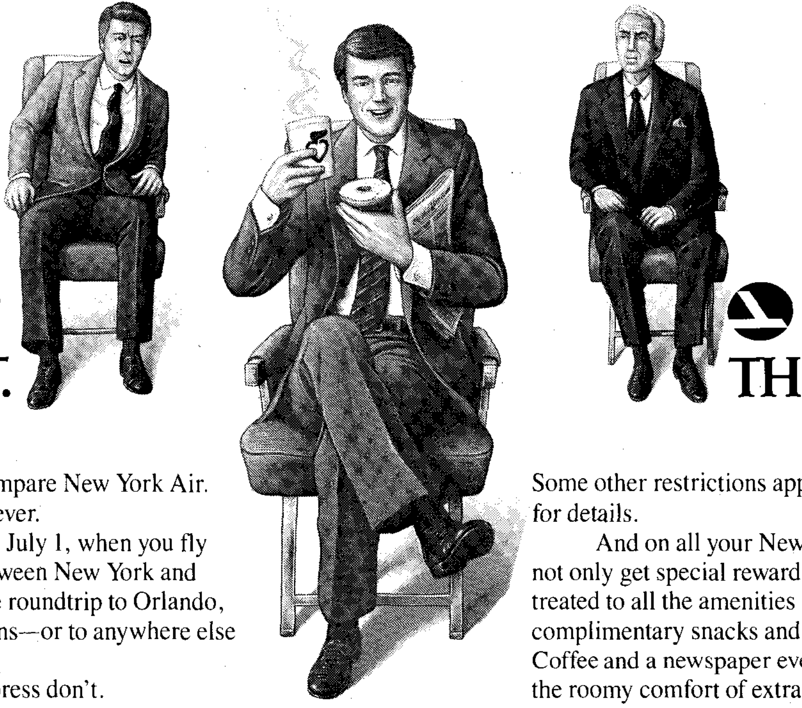

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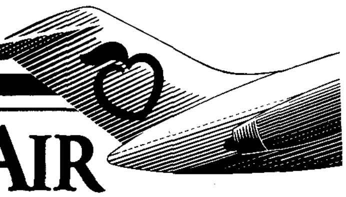

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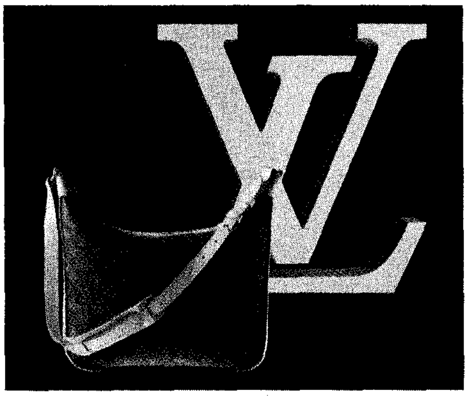

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should be depressed because of problem energy loans and loan losses. Real-estat loans also pose problems because weakness in the Houston market.

Ford Motor and General Motors: Increased supplies of Japanese cars, including those assembled in the Unite States, will continue to put pressure o sales, prices, and profits.

Foxboro: Profit margins are unde pressure from poor pricing on certai products, and the effects are expected t continue for several quarters.

General Instrument: Continued pricing pressures in cable-television equipment and a sharp decline in semi-conductor earnings will result in poor operating results.

Hazeltine: Efforts to reduce the budge deficit by cutting low-priority defens programs may hurt Hazeltine.

International Paper: Earnings shoul continue to deteriorate this year and next—a prospect not reflected in IP' shares. The stock is selling at a 70 percent premium to the general-marke multiple, versus its normal discount of 10 percent.

Kollmorgen: The electronic-interconnection business is being hurt by a slowdown in technology sectors of the economy. In addition, some foreign-military optics work has been unprofitable because of product-performance shortcomings.

NBI: Expansion from word processing into systems with multifunctional office uses has taxed NBI's capabilities, and NBI is behind on new products.

Revco DS: Below-normal profits from warehouse operations and a recent acquisition have hurt results. The earnings weakness should continue for at least the next two quarters, and there's also the possibility of inventory write-downs.

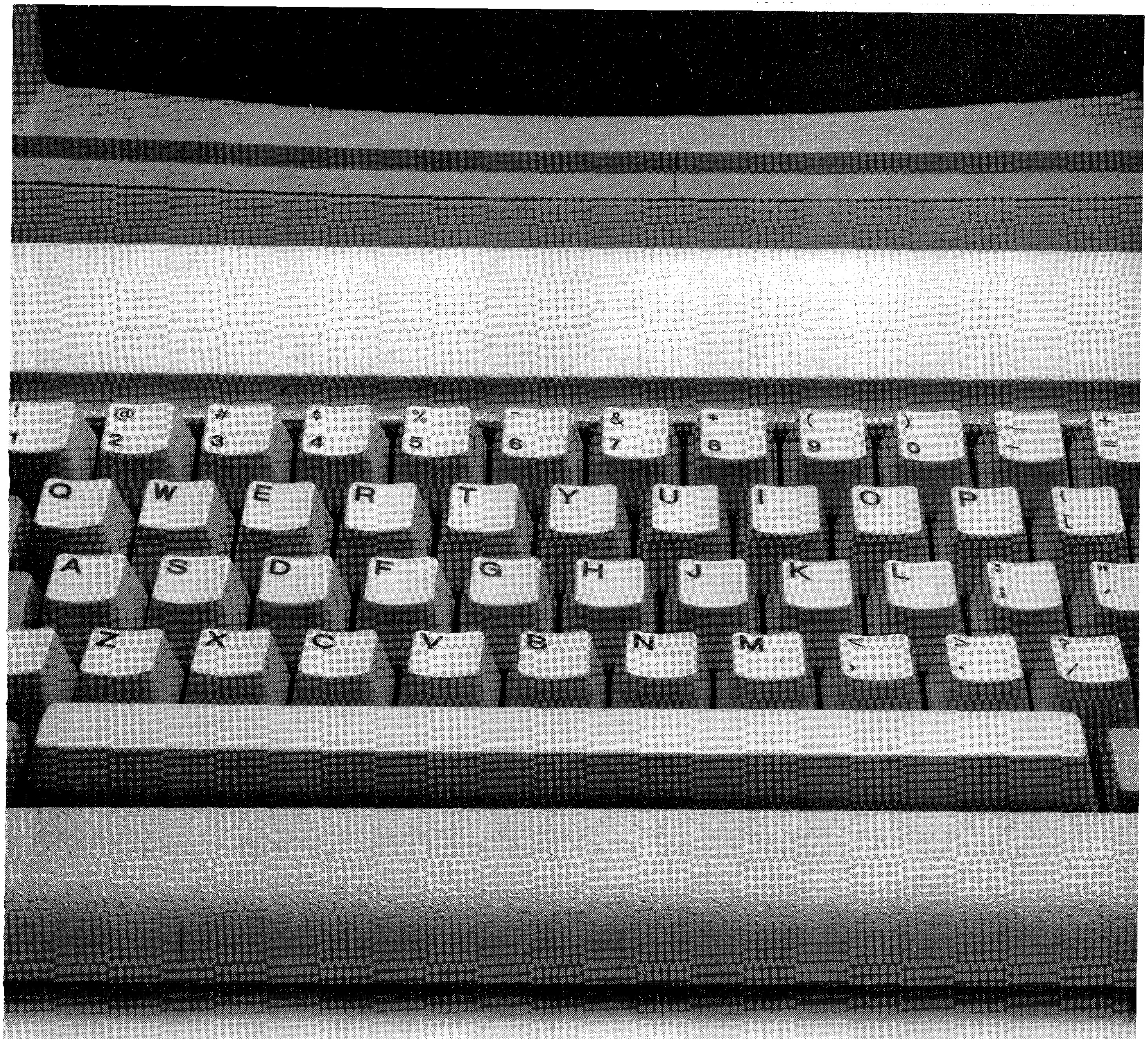
Texas American Bancshares and Texas Commerce: A mediocre outlook for the energy business is hurting Texas American, while some poor energy loans are hurting Texas Commerce's profits.

Texas Instruments: The stock, which recently took a drubbing based on a big earnings drop, is not well positioned to participate in the next generation of memory units, an area where the Japanese appear dominant. TI's other businesses are also doing poorly.

Union Carbide: The stock will probably continue to lag until the dimensions of lawsuits stemming from the disaster in India are more clearly defined.

Varian Associates: Its military-tube business is being hurt by lower profit margins plus slow replacement demand. Moreover, its semi-conductor orders are slowing in the United States and Japan.

Zenith Electronics: Profit margins are under pressure from stiff competition in color TV's, a falloff in demand for cable-TV equipment, and pricing weakness in personal computers and components. ■



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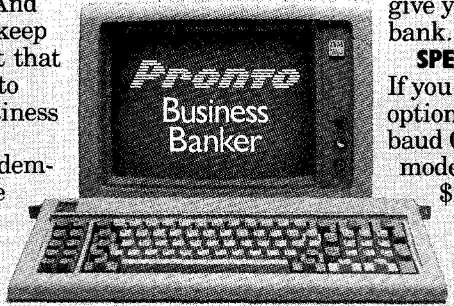

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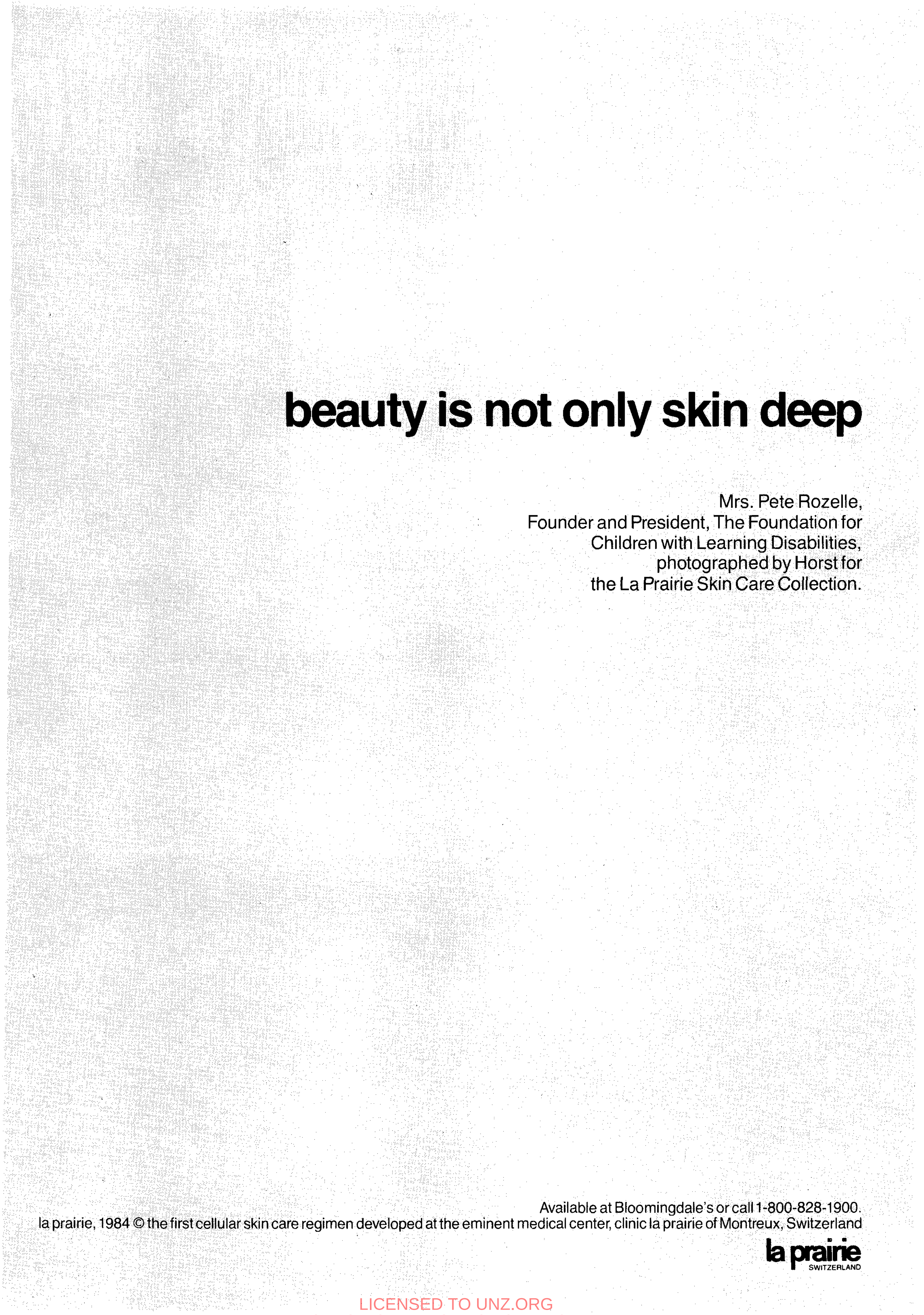

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"Wellness" trend: *Home diagnosis is the business world's version of a gold rush.*

The New Health-Kit Boom

THE OLD FAMILY MEDICINE CHEST MAY soon need an annex. Not for the new pump toothpastes, vitamin caches, facial scrubs, or headache remedies already jammed in there. No, it will have to expand for all the self-testing kits that are beginning to glut the market as more people adopt a patient-heal-thyself mentality. This is no mere hypochondriac's dream come true; it's a full-fledged marketing boom.

I decided to get in on the rush and took a quick trot to my local drugstore. Within hours, I had determined that I was not pregnant, did not have glucose in my urine, and was not overly stressed. My blood pressure was somewhat high—140/80. (My colleagues blamed a deadline, but I pinned it on the 40 frustrating minutes I spent trying to figure out how to use Marshall Electronics' Self-Taking Home Blood Pressure Kit.)

I also found I had no blood in my stool and a trace of protein in my urine, which had a pH of 7.5. When I finally deciphered Combistix's gobbledygook urinalysis instructions—wishing I'd taken college biology instead of geology—I learned I had normal kidney function, carbohydrate metabolism, and acid-base balance. Then I got a fix on my ovulation, my ketone count (another way to check carbohydrate and fat metabolism), and my salt intake. I avoided any test that required taking blood: After all, how much is required in the line of duty. I also passed on Chekup—a $69.95 all-in-one special that comes with a blood-pressure gauge, a cancer test, a vision chart, advice, resource references, a health-appraisal questionnaire, and a health profile to carry around in my wallet. I might have gone back to buy tests for diabetes, gonorrhea, menopause, and urinary-tract infections, but last time I was in, the checkout clerk cast suspicious glances my way.

Soon, if I keep this up, I'll be able to test for strep throat, kidney disease, asthma, hepatitis, glaucoma, genital herpes, and breast cancer, all in the privacy of my bathroom. These tests—now in the final stages of development—should reach the market this year or next.

Indeed, at-home diagnosis is the business world's version of a gold rush. "No question, this is a growth market," says Katie Siafaca, director of health-care research for Frost & Sullivan, a New York marketing firm. She figures that the current retail revenues of the instrument portion of the home-diagnostics market—which includes blood-pressure gauges, thermometers, glucometers, apnea monitors, and stethoscopes—are $205.8 million and headed for $326.5 million by 1989. And the chemical tests—those that use some kind of body sample, such as blood, urine, or saliva—account for another $142.3 million. Siafaca predicts that sales of tests that now check for diabetes, pregnancy, and occult blood (a sympton of colon cancer) will mushroom to $437.2 million in four years, largely because of new models still in the lab.

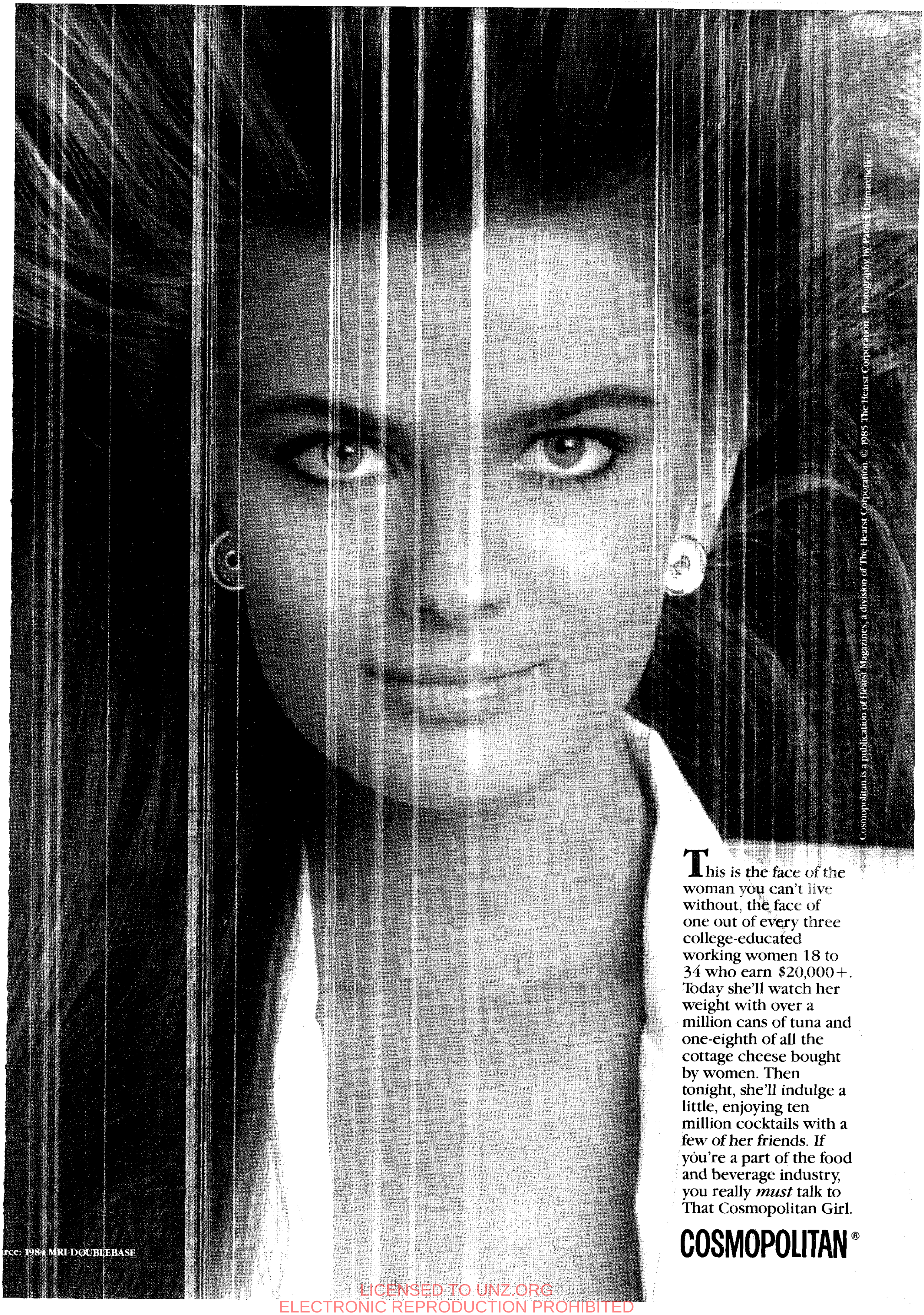
Analysts at Warner-Lambert, which discovered the gold mine in 1977 when it introduced e.p.t., the first in-home pregnancy test, calculate the current total self-diagnostics market at a more conservative $100 million. But in five years, they believe, the category will reach $500 million, which means 50 percent growth annually. These are galactic leaps when you consider that health-and-beauty aids grew between 9 and 15 percent during the past five years, and over-the-counter health remedies an annual 10 to 15 percent in the same period. The market for health publications and self-help books has more than tripled to $300 million in the past decade.

"What started as a trend toward 'wellness' has turned into a rage," says Frank Zorn, senior vice-president of the medical division of Marshall Electronics, Inc. "The Archie Bunkers of the country are now doing for themselves what doctors used to do. Ten years ago, it was cars: People knew everything about them. Today, they know more about their bodies. Blood-pressure monitors that used to be strictly for geriatrics are now being used by young people. Soon, a blood-pressure monitor will be as commonplace in the home as a toothbrush."

Why such a spurt? In short, because the technology has reached a point where there's big money to be made. Smaller, cheaper computer chips are one reason that tests have become more accurate, easier to perform, and less expensive (a new test being developed by Personal Diagnostics will use saliva samples to tell a woman when she is ovulating). Another reason is the development of monoclonal antibodies, a type of which is now used in home pregnancy tests, such as Advance, Daisy 2, and e.p.t. plus. These antibodies are hybrid cells created through genetic-engineering techniques to recognize a specific hormone that's secreted shortly after conception.

This year, Americans will probably spend more than $400 billion on health care—or more than $1,500 per person. That's three times what they spent a decade ago. At-home diagnostics kits affording early detection can help put a clamp on those costs. Take, for example, the test that unearths hidden blood in the stool. (The newest brand does away with the small stick that was included for getting the sample to smear on a slide. Warner-Lambert's Early Detector comes with specially prepared tissues, which get sprayed with a detector solution after

Photograph by Corinne Colen.



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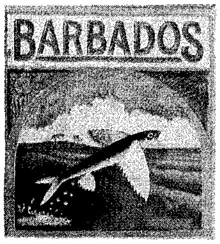

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se.) In its initial stage, colo-rectal can- er is treatable with a procedure that osts as little as $1,000, according to Dr. Villiam Friend, clinical assistant profes- or at the University of Washington chool of Medicine. But if you die of olo-rectal cancer, you will have spent early $78,000 in medical costs. Insur- nce companies are naturally allied with ome-kit manufacturers, since they have o pay for the hospital tests but don't as et for the portable diagnostics.

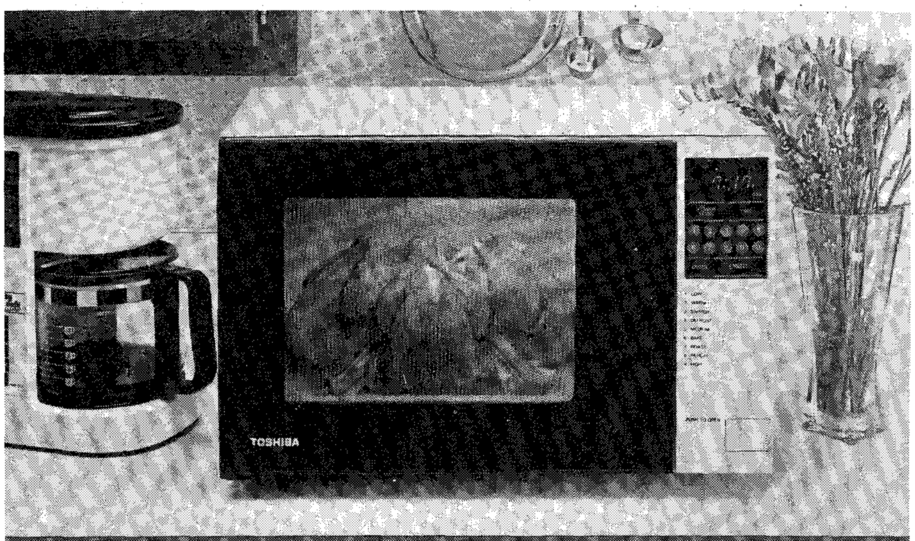
America's young professionals today ay better attention to their health than as any previous generation—89 percent f respondents in a recent Yankelovich tudy said they felt it was more important han ever to take special measures to naintain health. But they'd rather tend hemselves. They don't make doctor vis- ts for the minor stuff. In 1973, Ameri- ans went to the doctor more than 5 mil- ion times for the common cold; in 1982, hey went fewer than 3 million times.

But health-conscious, time-conscious aby boomers are not the only ones for vhom in-home diagnostics are a pana- ea. In general, the aged, who are more ikely to be afflicted by disease, are even nore interested in preventive health neasures. And the population is aging uickly. In 1900, only 4 percent of the ountry was 65 or older. By 1980, their anks had grown to 11.2 percent, and by 990, they should make up more than 12 ercent of the U.S. population.

As of now, only a small number of peo- le have discovered home tests. Seven ercent of women of childbearing age urrently use home pregnancy tests, 9 ercent of all households have blood- ressure kits, and 1 percent have blood- nonitoring tests. Even fewer regularly est for hidden blood in the stool, though doctors recommend that everyone over 40 should do it at least annually.

Diagnosis used to be solely the prov- ince of doctors and health-care workers. But in fact, there was self-diagnosis even before there were hospitals. The ancient Egyptians used papyrus and eucalyptus leaves for diagnosis. Egyptian women determined if they were pregnant by smearing eucalyptus oil on their arms and breasts before going to bed. If their skin had a greenish tinge in the morning, they believed they were pregnant. Another pregnancy test was to urinate on the leaves of a papyrus plant; if it died, the test was negative. If it lived, the woman bet on her incipient motherhood. There's no record of how accurate these tests were. The rate for today's versions is around 98 percent.

Before manufacturers discovered modern diagnostics, there was the thermometer. It arrived so much earlier than any of the others that it's easy to forget it's a self-diagnostic. Next came the first home test for diabetes—a reagent tablet to detect glucose in the urine. It was intro-



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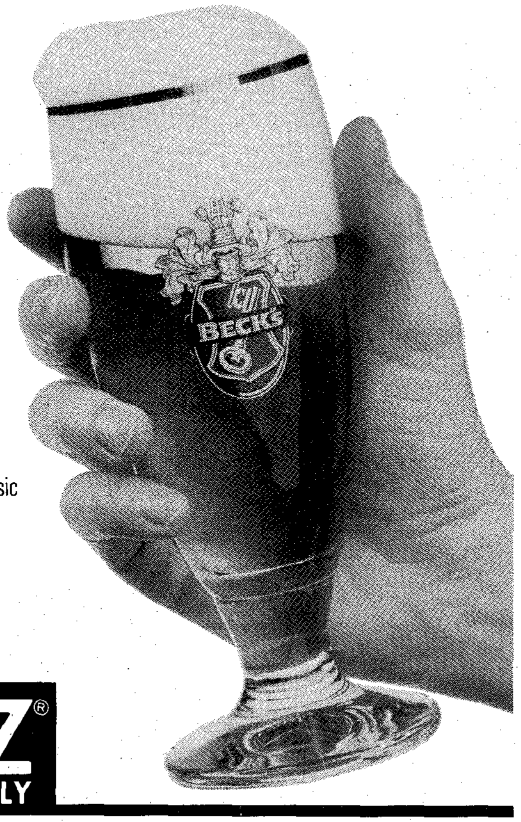

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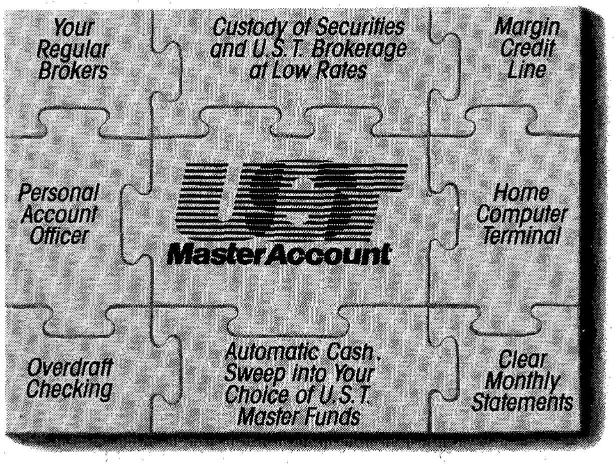

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duced in 1941 by the Ames division
Miles Laboratories. In the 1950s, Am
developed reagent strips for urinary gl
cose and ketones, and in the 1960s it pr
duced a blood-glucose reagent stri
Then Warner-Lambert came out wi
e.p.t., and other companies rushed i
with their clones.

(Ames is currently turning out con
puterized meters that flash digitized rea
outs of blood glucose. Coming soo
small, hand-held computers that hel
diabetics adjust their insulin dosage o
the basis of blood-glucose readings.)

How do doctors feel about the self-te
health phenomenon? "Overall, uneasy,
says Peter Meserol, vice-president of th
over-the-counter division of Personal D
agnostics, Inc. Some fear that patien
may substitute the kits for a doctor
opinion. Some are concerned that peop
will misuse the tests or rely on them aft
their shelf life has expired. Others do n
believe the tests are sufficiently vali
And many, of course, are worried th
these tools will keep patients away.

Nonetheless, doctors have, perha
unwittingly, spurred the development
in-home diagnostics, says Siafaca. "Do
tors want to do tests in their offices, bu
they don't want to start an expensive full
fledged laboratory operation. Manufac
turers are trying to supply them, expect
ing the kits will trickle down to th
consumer." As a result, in the last dec
ade manufacturers have begun going di
rectly to consumers.

At the same time, the number of doc
tors in the population has bulged. Th
American Medical Association figure
that by 1990 there will be a surplus o
about 90,000 M.D.'s. The result is alread
visible: a marketing game of intense com
petition. "Before, a woman was treate
condescendingly by her doctor if sh
mentioned self-diagnosis," says Meserol
"But now with the change in the wa
medicine is delivered today—you can g
to doctors, without an appointment, i
shopping malls—there's no locked-in pa
tient base, and doctors have begun court
ing patients. They call it practice en
hancement. The rest of us call it mar
keting." Such marketing bodes well fo
diagnostics. Doctors aren't likely to alienate patients by scolding them for making self-diagnoses.

But it's not just doctors who are playing the marketing game. The companies, too, are likely to make a full-court press to alert the public to their new products. "Next year and the year after will be a watershed of activity, a mega-trend," declares Meserol. "Diagnostics will become a major advertising category. There will be big money spent, directed at women, who are the primary purchasers and primary home nurses. But this will be advertising directed to women as technological equals, not soap-buying dunderheads." ■

Star Tech/Phoebe Hoban

EYES OF THE APPLE

Macintosh's New Medium

PERFORMANCE ARTIST LAURIE ANDERSON has discovered a whole new bag of electronic tricks: For a piece she created for the gala opening of the Palladium, she used a Macintosh computer to add her famous techno-touch to some classic paintings. Transformed by a bit of Macintosh magic, black-and-white video tableaux of Rousseau's junglescapes come to life: Palm fronds begin to sway in the wind; birds and animals subtly shift their stylized stances.

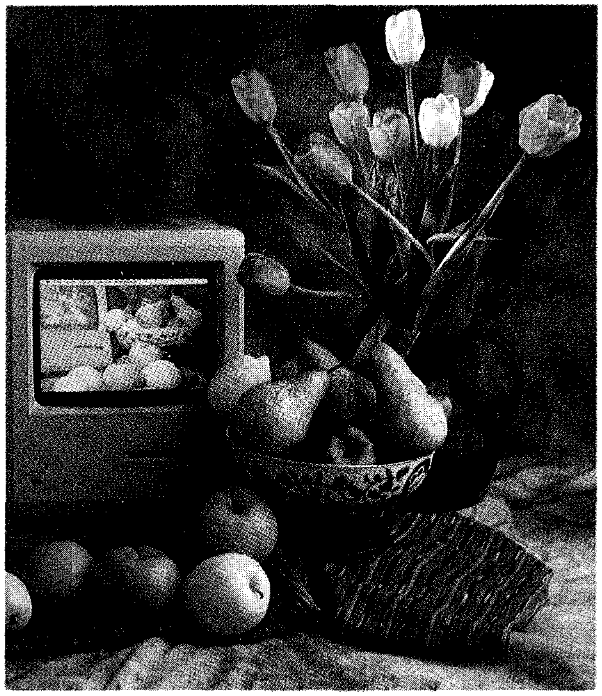
New York computer consultant David Biedny worked with Anderson to generate these digital special effects aided by several innovative new tools for the Mac. First, using Thunderscan, a low-cost imaging device known as a digitizer, pictures from the Museum of Modern Art catalogue were stored in the computer. Then, a new program called VideoWorks animated individual frames of the images.

Until quite recently, such digital effects were out of the reach of anyone except computer-graphics wizards with thousands of dollars' worth of equipment. But now, thanks to the graphic power of the Macintosh, several companies have come out with scaled-down $200-to-$800 digitizers that electronically scan all kinds of visual images into the Mac—from live objects to photographs to detailed drawings.

This graphic material can then be manipulated in myriad ways. J. M. Casey, a New York photographer, uses two digitizers, Thunderscan and Magic, to add special effects to slides he has shot on location and to prepare color separations. Using Thunderscan to scan and edit his drawings, Don Ross, a senior vice-president at a major advertising agency, creates a pornographic comic strip he hopes to publish. He calls it 'Lisa," after Apple's defunct computer.

Another digitizer, called MacVision, is being used by several San Francisco ad agencies to transmit storyboards. Scientists, too, have been quick to get the picture: Joseph P. Neville, a professor of metallurgy at Wentworth Institute of Technology in Boston, uses MacVision with his microscope to capture views of various materials; a biologist at the University of California at Berkeley is using Thunderscan to analyze leaves.

Once digitized, these images are handled like standard Macintosh graphics: They can be mixed with text, printed out, transmitted via modem, and altered using MacPaint with its palette of Roy Lichtenstein-like black-and-white patterns. Digitized images of real-life objects can be a useful addition to many kinds of data bases: An electronic photograph of employees could be included in a personnel ledger; pictures of mechanical parts could be added to inventory lists; fingerprints and mug shots could be stored for security purposes. Digitizers are also a quick way for architects to computerize blueprints, for doctors to store medical charts, and for anyone at all to make funky-looking greeting cards. Now you don't have to be a skilled artist to get professional-looking results with computer graphics—just use the digital photograph as a departure point.



Double vision: *Digitizers can make an artist out of anyone.*

With the exception of Thunderscan, the currently available graphic digitizers all rely on input from a video camera, VCR, or other video source. They have two basic parts—an analogue-to-digital converter that transforms the standard, composite video signal into binary code that can be displayed by the computer and a software disk for interpreting and manipulating this graphic data.

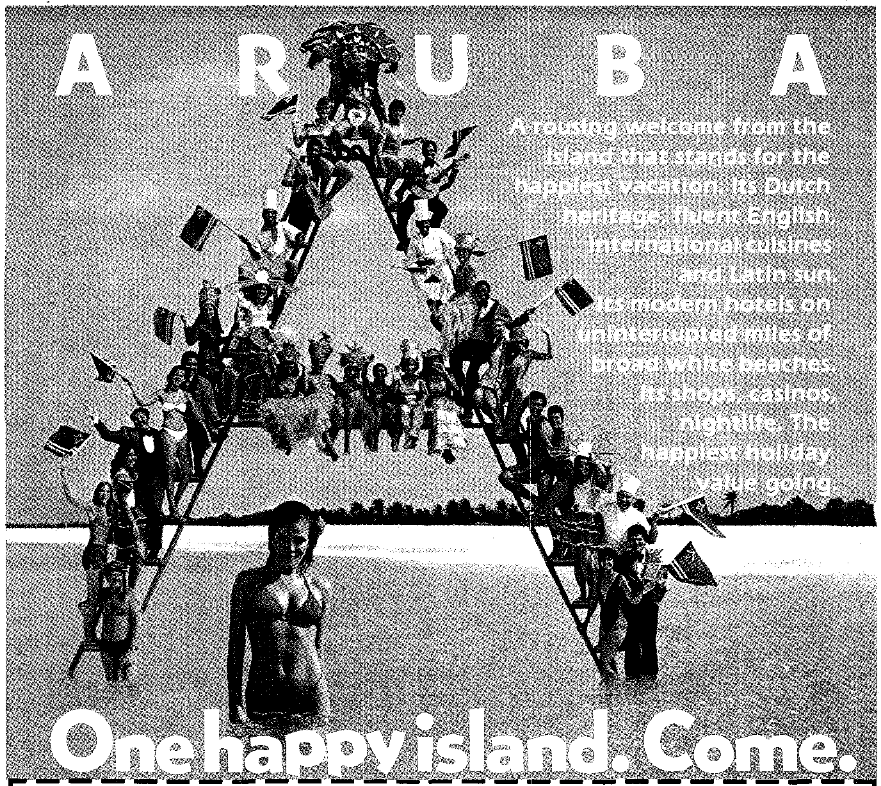
Just plug the video camera (or VCR) into the jack in the back of the unit, which in turn plugs into the modem or printer port on the back of the Mac. Once you are all plugged in and you've got your video camera aimed at your subject matter (or your VCR, videodisc player, or television monitor frozen on a still frame), it takes just a few seconds, and *voilà,* the image magically materializes on the screen. But once you get over the initial thrill, it can take a lot longer to get the desired results, especially if you are using a camera to take the shot yourself, as I soon discovered. The better the camera and lighting (and the photographer), the better the image. While some unadulterated images come out crisp and clean, most are enhanced by either modifying the pattern as you digitize (on those digitizers that can do so) or messing around with MacPaint after you've saved the image. Depending on the subtleties of the digitizer and your skill in using it, the image you create can range from a delicately stippled affair to a sharp, high-contrast shadow box, from a casual catch-as-catch-can approximation to a meticulously detailed rendering.

☐ MacVision is just about foolproof. This sleek beige box runs on the power of the computer and thus does not have an electrical transformer. Unlike other digitizers, this one is, in Mac jargon, a "desktop accessory": It becomes part of any other Macintosh program and appears in the menu at the top of the screen. MacVision's own pull-down menu includes simple commands for viewing the image in a window or on a full screen, for saving and printing it, and for getting a reading that helps you adjust the contrast and brightness (with two dials on the digitizer box). When you use the scan-screen command, a digital image begins to form, scanning from left to right on the screen. It will keep scanning until you click the mouse's button to freeze it.

MacVision offers fewer special effects than the other digitizers, but the immediate image you generate has by far the nicest look. The manufacturer is now offering an enhancement, called TestVision, that adds eight extra digitizing patterns to improve the special effects. MacVision, ranging from $250 to $399, is made by Koala Technologies Corporation, 2065 Junction Avenue, San Jose, California 95131 (800-KOA-BEAR).

☐ Mac Private Eye is more cumber-

hotograph by Don Hamerman.



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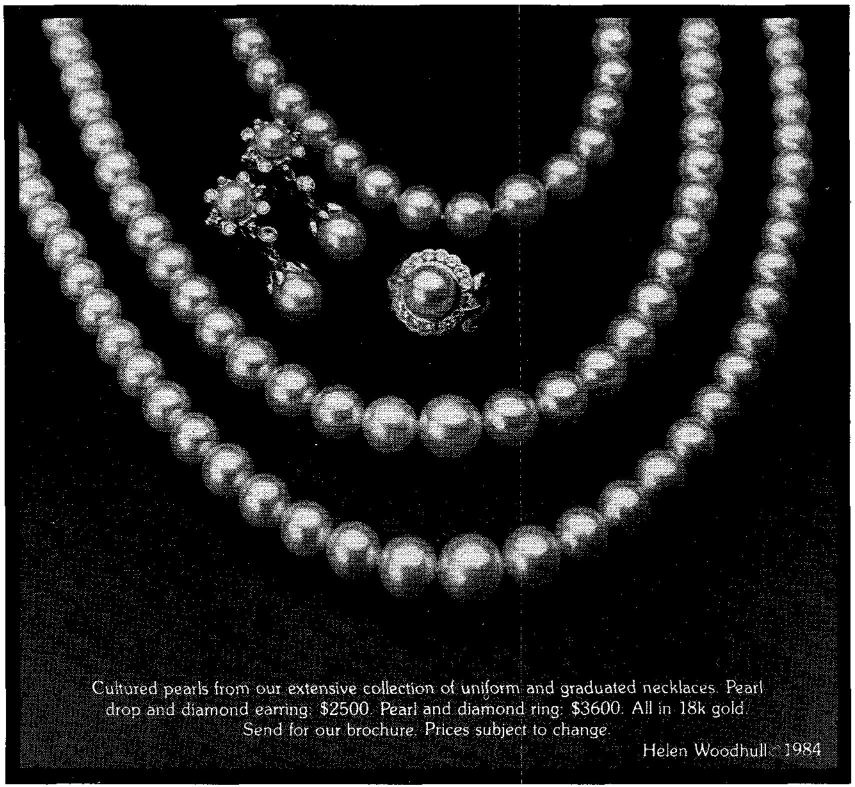

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some and crude. Although it generates the largest image (bigger than the Mac's screen), Mac Private Eye's menu offers just five commands: take, focus, lighten, darken, and decrease contrast. It's good for grabbing a quick snapshot, but there are no digitizing patterns—you have to save your image as a MacPaint document in order to play around with different designs. (Also, the screen froze several times while I was trying to create an electronic self-portrait. At one point, a picture of a bomb appeared as a warning. Following the procedure in the manual did nothing to defuse it, and I had to turn the computer off and start again.) For $799, you get the digitizer package and a video camera. It's available from I/O Video, 225 Third Street, Cambridge, Massachusetts 02141 (617-547-4141).

☐ Magic is a favorite with artists because it provides the most real-time special effects—various patterns you can play with during the actual digitizing process. It's got a sophisticated menu that lets you pick, overlap, blend, and edit any of 38 different patterns. You can pan your shot in a neat frame in the upper right-hand corner of the screen. Another function lets you instantly review other images stored in MacPaint. Brightness and contrast are adjusted by moving two gauges on the screen, but this is a tricky, uncertain process that I found more frustrating than illuminating.

Clicking the mouse onto fast focus causes the digital image to flit quickly across the image window. The full-focus function causes a slower scan across the entire screen. It takes time and energy to become adept with Magic (the results I got were definitely iffy), but advanced users tell me it's well worth the effort. Magic is available from about $329 to $399 from New Image Technology, 10300 Greenbelt Road, #104, Seabrook, Maryland 20706 (301-464-3100).

☐ The Micro-Imager has fewer features than Magic but is a lot easier to use. Click the mouse onto the capture-image command and the digital image appears on the screen. Two dials on the digitizer box control contrast and brightness. The program has an options menu for picking as many as six patterns at once (there are some pretty stripes and slashes that make the image appear as if seen through a venetian blind) as well as the more run-of-the-mill stippled effect. The image can also be digitized in two tones, as a mix of patterns, or as a random mix of shades. I found it fairly easy to get some nice effects. The Micro-Imager is $349 from Servidyne Systems, Inc., 1735 DeFoor Place, N.W., Atlanta, Georgia 30377 (404-352-2050).

There are two innovative products that don't need a video source, so they're much more attractive to non-videophiles.

☐ Thunderscan's software was designed by Andy Hertzfeld, one of the star

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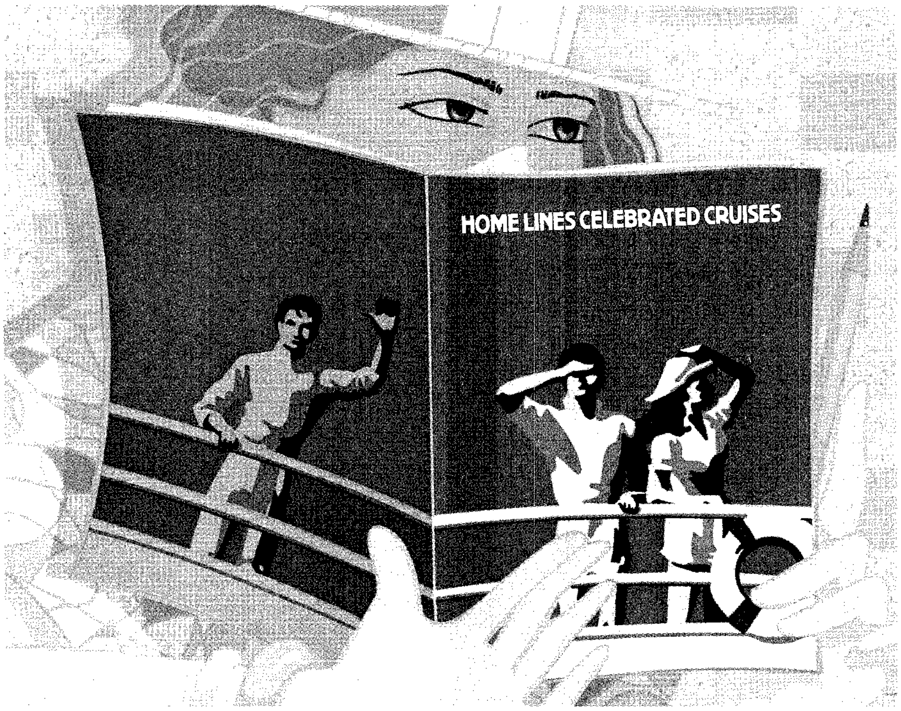

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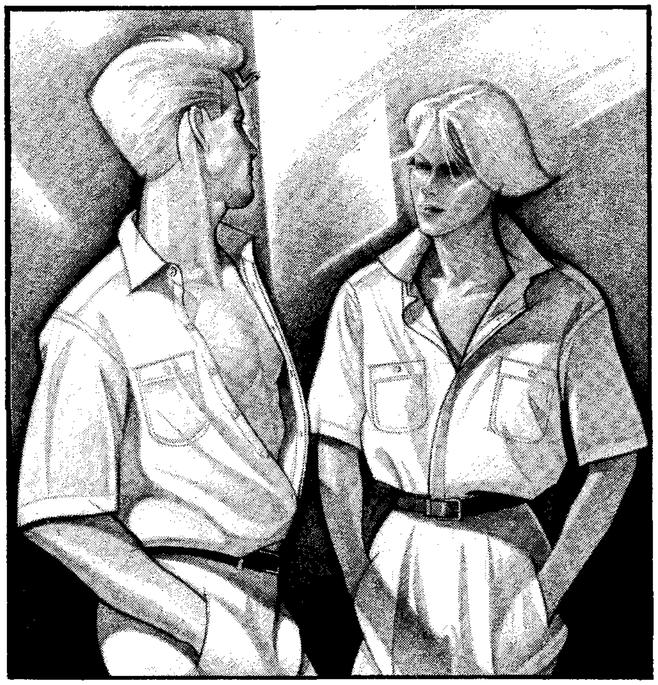

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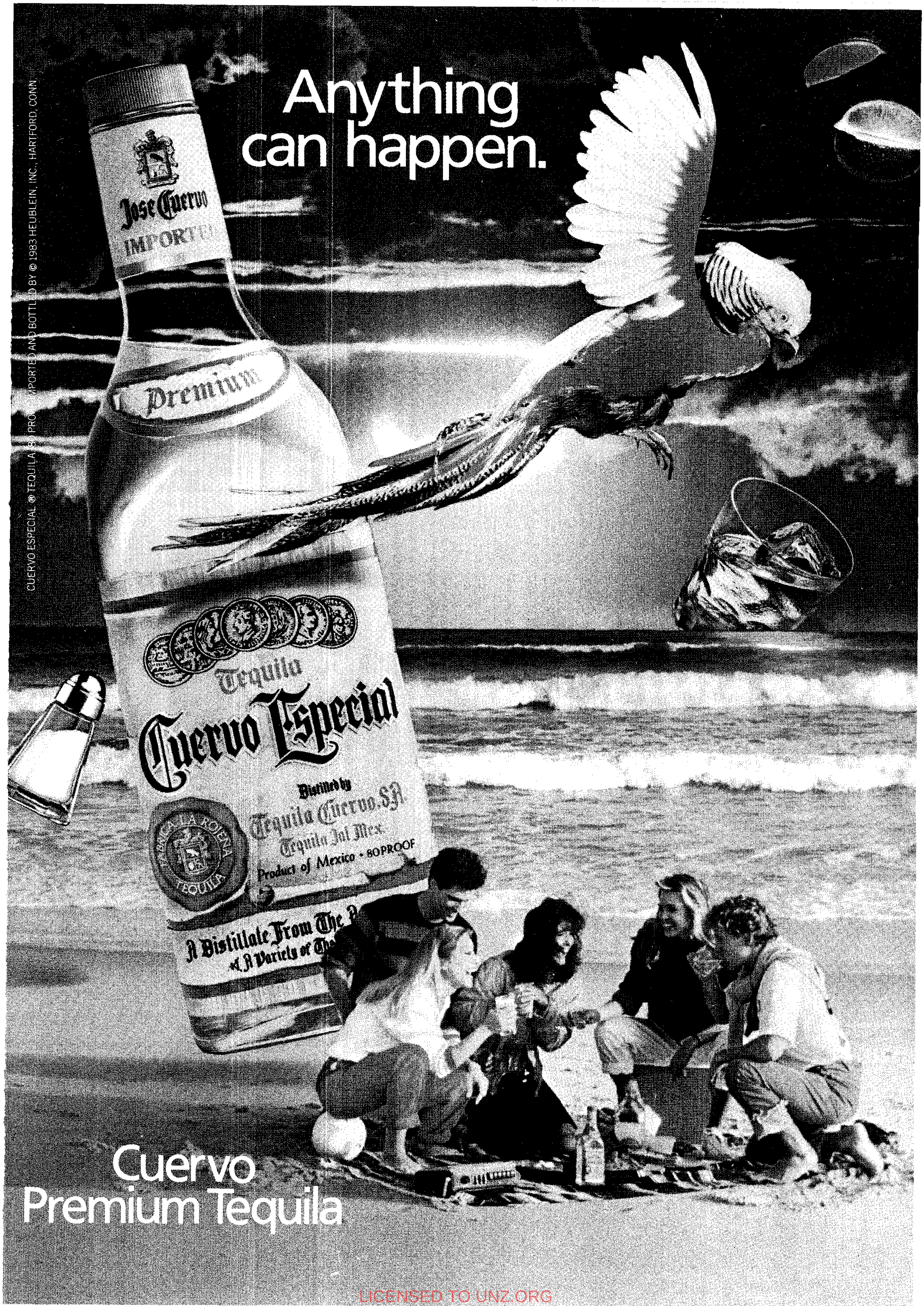
developers of the Mac. At $229, it is on of the cheapest digitizers available—an it produces the sharpest image. Its majo limitations are that it can handle only fla artwork—nothing in the flesh—since reads images scrolled through the prin er, and that it's relatively slow (it take minutes instead of seconds to digitize a image). Thunderscan consists of switching device, a software disk, and ribbon-size module that snaps into th Apple Imagewriter printer in place of it ribbon cartridge. The module contains tiny infrared-light source that bounce off the image and a photodetector tha senses the light and dark values of th image and encodes them. You can vie the image in a rectangular window o the screen, and it can be fine-tuned usin the mouse and some MacPaint-style tool included in the program. The image ca also be reduced, magnified, re-halftone and otherwise altered after it is scanne Thunderscan comes from Thunderwar Inc., 21 Orinda Way, Orinda, Californi 94563 (415-254-6581).

☐ For those instances when a thousand words are worth more than a singl black-and-white picture, the Omni Reader comes to the rescue. This odd looking electronic tablet has a movabl ruler equipped with an optical-imagin sensor. It uses optical character-recogn tion (OCR) techniques to read text about 150 to 180 words per minute. Th tablet is connected by cable to the computer's modem port and recognizes fou common typefaces (Courier 10 and 12 Letter Gothic 12, and Prestige Elite 12)

The text is sent directly into the computer, where it is treated just like keyboard-generated copy: Using Omni Reader's interface software, you ca instantly edit, print, or transmit text via modem. The Omni-Reader software i available for the IBM PC, as well as th Mac, for $49; the reader is $499. Startin next month, the total Omni-Reader package will cost $799. The Omni-Reader i marketed by Oberon International, 552 MacArthur Boulevard, Irving, Texa 75038 (214-257-0097).

If Macintosh's future in the office i still fuzzy, a continuing slew of new products is sharpening its image as the state of-the-art technology for the rest of us Says Hertzfeld, "Digitizers are the ver first step toward giving the computer th sense of sight. Someday, you'll be able t scan sheet music into the Mac and have i play. And just think how cheap it woul be to publish software on ordinary paper—and scan it right into your computer. Vision is the main way people ge information from the real world—there' no reason it should be any different fo computers." Of course, the optimum would be a low-cost device that input both graphic images and text. Not t worry, programmers like Hertzfeld ar already working on it. ■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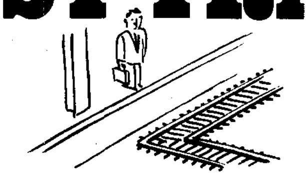


TRUE TALES

The Old-Girl Network

NOT LONG AGO, I WAS waiting at the corner of 84th Street and Broadway when a woman who must have been in her nineties tugged at the sleeve of my jacket.

"Excuse me," she asked, "but would you kindly help me cross the street?" As she steadied herself with her cane, I took her arm.

"You're a nice girl," she said, patting my hand. "I'll bet that all your teachers liked you."

"I guess so," I replied, not paying much attention. Suddenly, I noticed the woman staring at me.

"By the way," she asked, "did you wear pigtails in second grade?"

"Yes," I answered, "as a matter of fact, I did wear pigtails."

"*Ha-ha!*" the woman said, banging her cane on the ground. "We know one another!"

"No," I said. "I don't think so."

"We went to school together," she shouted. "Don't you remember?"

When we finally got to the curb, I quickly said good-bye and headed uptown.

"There she goes," the woman shouted as I made my getaway. "There goes the notorious Francine Markowitz, who stole my homework in 1903!"

PATRICIA MORRISROE

BRIEF LIVES

SOUL STIRRER

MOST OF THE BIG NAMES WHO SAID they'd attend a benefit for the Coalition for the Homeless at the Roxy disco didn't show up the other rainy night. So when Afrika Bambaataa stepped into the D.J. booth, there was a cheer from the usual Roxy crowd and the fund-raisers in jackets and ties. Bambaataa, a massive man in his late twenties with a mohawk haircut, stood in front of two turntables and began switching back and forth between white-pop and black-funk records. Within a few minutes, there were whites, blacks, and Hispanics out on the floor, and couples who'd avoided looking at each other all night were dancing.

"I like playing to mixed groups more than anything else," says Bambaataa, whose surly expression gives way to a wide grin when he talks. "It's a way of bringing things together."

For a few years, Bambaataa has had a reputation for bringing things together not only as a D.J. but also as the leader of a 500-member youth group known as the Zulu Nation, and as a singer and rapper on his own records. Combining European-style electronic music and street-style vocals, he's been a hit with both black radio listeners and white college audiences. Recently, he recorded anti-racism and anti-nuke anthems with artists as disparate as James Brown and former Sex Pistol John Lydon.

"I want to make records that everyone listens to," he says. "People everywhere think about the same things. They know the nuclear bomb isn't prejudiced."

Bambaataa grew up near the Bronx River in a home in which Motown and Edith Piaf were played regularly. After a stint with a street gang, he started spinning records at big uptown parties and eventually got interested in putting out his own records. Through friends, he was introduced to the downtown art scene and then to two innovative young record producers, Arthur Baker and John Robie. Working with Bambaataa and his group, Soul Sonic Force, they came up with the single "Planet Rock," which mixed chants and percolating synthesizer rhythms.

Since then, Bambaataa has toured Europe several times and has appeared in two films. But he still lives in the same quiet section of the Bronx, where he works with the Zulu Nation. "He seems to be a positive influence," says Sergeant John Galea Jr., gangs coordinator for the Police Department. "It's good kids who follow him. They're into music and dancing, and they stay out of trouble." Unfortunately, a violent group of about 200 kids has splintered off from the Zulus, and Bambaataa says he's concerned. "But there's not much I can do about it, except force a confrontation," he admits. "And that would just make it worse."

Instead, he concentrates on counseling the remaining members of the group, helping young musicians who are looking for work, and trying to convince foreign camera crews who come to film him that New York is not a bastion of evil.

"All they ever want to see is the real burnt-out parts of the South Bronx," he says. "I tell them they either have to come see my neighborhood or leave me out."

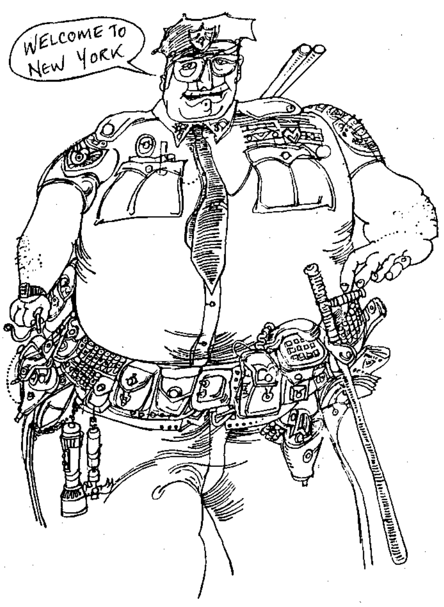
PETER BLAUNER

Photograph by Jeffrey Scales. Illustrations: left, Isabelle Dervaux; top, Guy Billout.

LONDON LETTER

THE UGLY AMERICANS

Welcome to America, A new book by Britain's leading cartoonist, Michael Heath, is expected to be an immediate success when it comes out in Britain this month. But every American publisher who has seen it has turned it down. "American publishers tend to say that personally they love it but they think it would be too harsh for the American public to take," says Heath's editor, Amanda Conquy.



Last year, Heath took a break from drawing 100 or so cartoons a week for such magazines as *Private Eye* and *Punch* in order to visit America for the first time. The cartoons and drawings he brought back have been described by one critic as "a dispatch from Hell."

In Central Park, two frantic joggers are chased by a skeleton; neon signs scream "Consume," "Make Money Your God," and "Don't Get Old"; emaciated tramps and bloated businessmen scramble for food, money, and success; surveying the scene from the top of the Empire State Building, King Kong says, "You'd come up here too if you had seen what it was like down there!"

Heath seems bewildered by the reaction from America.

"I didn't set out to do drawings that would upset anyone," he insists. "After all, the Americans are so nice. They want you to have a nice day and a good time, and they get upset if you don't. If they ask, 'Did you enjoy your meal?' you've got to tell them, 'Yeah, it was great.' If you say it was lousy, they say, 'You a Commie faggot or somethin'?' "

Heath feels that Americans are not particularly well served by their own cartoonists. "They seem to have lost interest in how people look and how they speak *now*.

"Instead, they go for whimsy, like Czechoslovakian cartoonists."

CRAIG BROWN

PRICES

HERE'S WHAT SOME LICENSES and permits cost around town these days:

☐ Taxi medallion for an individual driver, $84,000.

☐ Manhattan liquor license, $5,200 for three years.

☐ Marriage license, $10.

☐ Parade permit, free.

☐ Tennis permit for the city-operated tennis courts, $30 for adults, $20 for senior citizens, $10 for kids.

☐ Street-vending license for non-food items, $200 (plus $2,500 insurance).

☐ One-time bingo permit, $18.75.

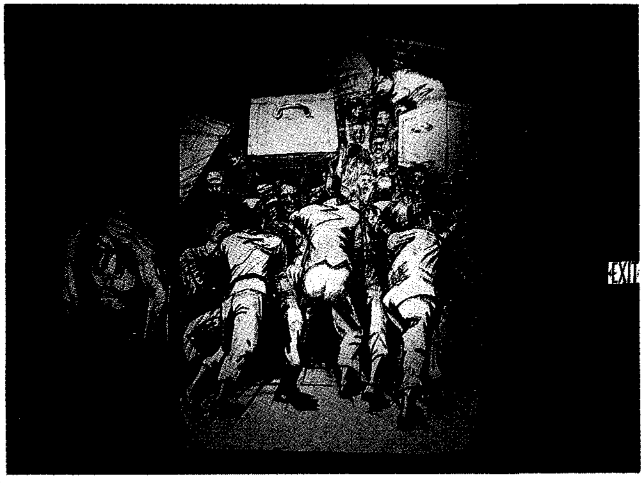
ART NEWS

Moving Experiences

'WE'RE UNIQUE among the alternative spaces because we don't have a space," says Kathy Goncharov, director of exhibitions for Creative Time, Inc. Founded by Anita Contini and others in 1973 to present new art in "unused spaces of architectural and historical interest," Creative Time has since installed art exhibits at the Battery Park City landfill (where its "Art on the Beach" shows are going into their seventh year); the 59th Street Transfer station; and along the lines of the Manhattan-bound B, D, N, and QB trains (from the windows, passengers can watch "Mass Transitscope," a series of paintings in the tunnels that appear animated because of the movement of the train).

"We don't just put art down in plazas," says Goncharov.

On May 15, "Art in the Anchorage," Creative Time's latest exhibit, will open—underneath the Brooklyn Bridge in Brooklyn. The Anchorage, a series of five barrel-vaulted masonry-and-brick halls with 50-foot ceilings, was designed as a commercial arcade by the bridge's engineer, John Roebling. It was closed off by the WPA in the 1930s and used for storage until the bridge's centennial, in 1983, when Creative Time installed a sculpture exhibit.



"It was such a success that we were invited back again," says Goncharov. This time, Creative Time decided to highlight the work of painters, and it invited proposals. A "couple hundred" artists responded, and fourteen pieces were finally chosen for the show, which will run until June 30. Works by such artists as Mike Glier (left), Luis Cruz Azaceta, Judy Rifka, Robert Yasudo, Nancy Spero, David Wojnarowicz, and graffiti artist Crash will be shown.

On Wednesdays and Thursdays, there will be a performance series that will include the Magnificent Force (a break-dance team) in collaboration with the Wu-Shu Team (martial-arts dancers), the Bow Gamelon music group, Susan Marshall and dancers, and others.

AMY VIRSHUP

hotograph by Ivan Dalla Tana/Contact Press Images.

TRIVIA

1. WHEN TED COLLINS, Kate Smith's boyfriend, moved his Boston Yanks professional football team to New York in 1949, where did the team play, and what was it called?

2. About how many slices of pizza does the Ray's at Sixth Avenue and 11th Street serve daily?

3. What building prompted New York's zoning laws?

1. The Polo Grounds; the New York Bulldogs.

2. Over 2,000 slices.

3. The Equitable Building, which still stands at 120 Broadway. Built in 1915, it was unusually massive, packing 1.2 million square feet of floor space into an acre of land and blocking sunlight on the streets below. The zoning law was passed one year later.

CHOW

IMPERIAL CHINA

THE OUTRAGEOUSLY LUXE look of Chez Vong, a new Chinese restaurant on 46th Street between Second and Third, is one for the annals of Restaurant Madness. The place, which resembles an imperial palace, cost $2 million to decorate, and its entrances are flamboyantly dramatic.

From the street, customers pass between two large cement lions, then through automatic glass doors, and finally through giant, ornately carved black-and-gold doors. Once in the restaurant's lobby, they face

three creamy-white jade elephants topped by smiling Buddhas and are greeted by beautiful young hostesses in sparkling black-sequined jackets and red-brocade gowns. Waiters in silk mandarin coats glide by noiselessly, bearing perfumed, red brocaded menus that fold out to 52 inches. (There are two Chez Vongs in Paris: All are owned by Macao-born William Vong.) The food is conventional Chinese.

The nine private dining rooms for small groups are discreet and very striking. Four, which hold between eight and twelve people, are paneled in dark wood, with black-and-gold screens. Each room has a sumptuous floral centerpiece on the table and a white telephone. One enters these rooms through glass-beaded curtains, and people passing by can look through and see faces that look soft and young in the subdued lighting.

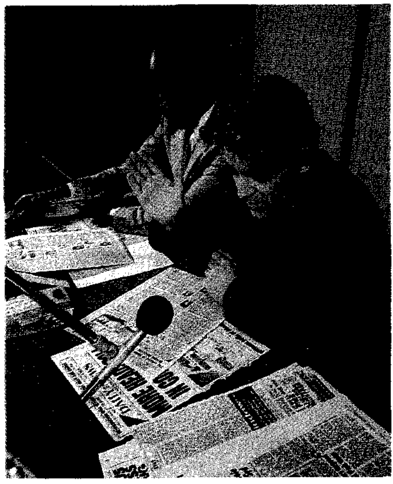
Chez Vong is open daily 11:30 A.M. to 3 P.M. and 6 to 11:30 P.M. Dinner for two runs about $75.

BARBARA COSTIKYAN

GOOD WORKS

Getting Out the Word

AT SIX ON A SPRING morning, a young man in a white T-shirt and an older man in a three-piece suit sat in front of two microphones in a slightly shabby West 48th Street radio studio and began reading aloud from the *Daily News*.



Sidberry, Breslin

The younger man, Kevin Breslin, 30, an actor and the son of Jimmy Breslin, forcefully read a series of articles about the "stun gun" tortures at a Queens police precinct—a story his father broke. ("I got a kick out of that," the younger Breslin said later.) The other reader, William Sidberry, 44, a sixteen-year veteran of the New York Police Department, sat silently, waiting his turn to read about the South Africa divestiture protests at Columbia.

"I TRY TO STAY AWAY from the violent stories," says Sidberry, who'd like to be a professional announcer.

Breslin and Sidberry are 2 of the 300 volunteers—including doctors, lawyers, business people, and housewives—who read on the air for In Touch, a radio station for the blind that can be heard 24 hours a day seven days a week on special receivers the station gives out.

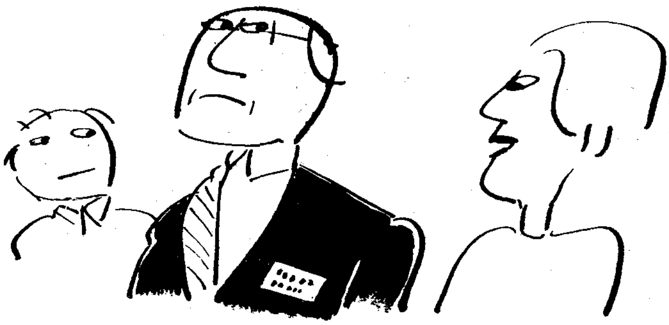
"We call ourselves a radio newsstand," says Michael Bohan, a spokesman for the station. In all, the volunteers read excerpts from 96 publications, including the *Times*, the *Post*, *Newsweek*, and *Time*, on a daily schedule. *True Romance* is read at 8 P.M. on Fridays, *New York* between nine and eleven on Thursday nights.

The station was started eleven years ago by a stockbroker named James R. Jones who had gone blind in his twenties. In Touch now has 4,500 closed-circuit listeners in the metropolitan area and many other listeners around the country who get the broadcasts via satellite transmission.

Readers haven't been that hard to find, but more volunteers are always welcome. So are tax-deductible contributions, which can be sent to In Touch Networks, Inc., 322 West 48th Street, New York, New York 10036.

P.B.

PEN & PENCIL



"Must you wear your name tag, darling? This is home."

ANTHONY HADEN-GUEST

Photographs: left, David H. Wells; top, Roger Bester.

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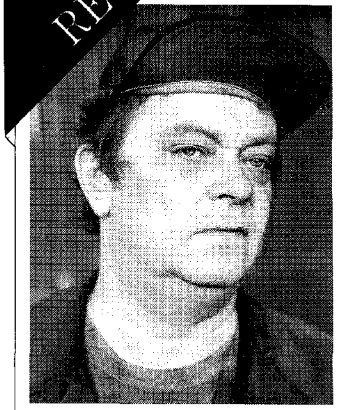
BY RUTH GILBERT

RUTH RECOMMENDS

The School of American Ballet, one of the best in the world and headed by Peter Martins, presents its spring workshop May 18 and 20 at the Juilliard Theater.



'CURSE OF THE STARVING CLASS'

Eddie Jones portrays the character Weston in a reinterpretation of Sam Shepard's play about the dissolution of an American family. It's previewing now at the Intar Theatre prior to a May 16 opening.

'A NEW WAY TO PAY OLD DEBTS'

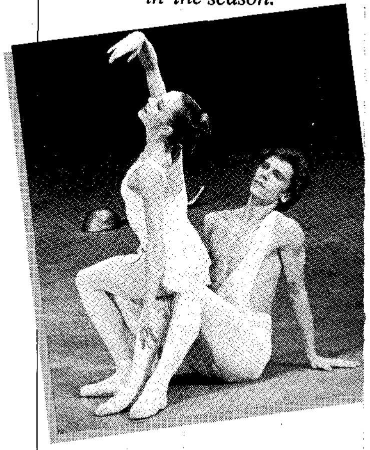
Philip Massinger's Jacobean satire is at Marymount Manhattan Theatre May 21 and 26. Above, Sir Giles (David Manis) advises his beautiful daughter (Ana Valdes) to welcome any advances from a wealthy suitor.

'MARATHON '85'

New one-act plays are at the Ensemble Studio Theatre through June 9. Don't miss John Turturo and Kevin Bacon in Jane Willis's Men Without Dates *May 17 and 19. It's in Series A, which runs through May 26.*

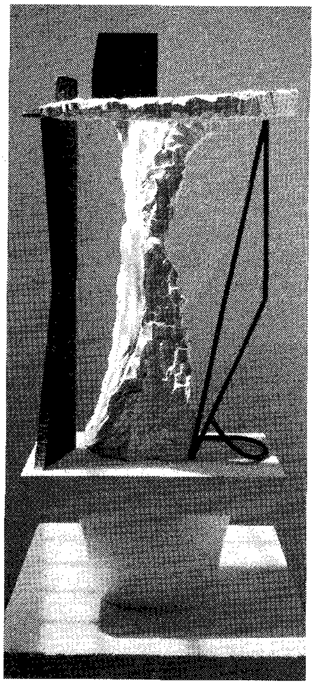
NEW YORK CITY BALLET

Heather Watts and Ib Andersen are seen in Balanchine's glorious Apollo, *set to music by Igor Stravinsky. It is at the State Theater May 16, 22, and 24 and later in the season.*



'BRYAN HUNT—RECENT SCULPTURE'

Several of Hunt's creations of plaster, wood, and steel are part of a commission for a park in Barcelona. Dancers *and more of his works are at the Blum Helman Gallery through June 8.*



Photographs: center, Diane Gorodnitski; top right, Steven Caras; bottom left, Martha Swope/Carol Rosegg

They all grew up in the same place.

"The Apollo: One More Time."
A Special Presentation by Lloyd Kramer. Saturday night at 7:30.

From 1934 until it closed in 1976, the Apollo Theatre was home to hundreds of singers, dancers, and comedians whose names later became household words.

This week on Channel 4, we'll visit the stage that turned nobodies into somebodies. And see what it could mean to a new generation of performers.

1st Row: Honi Coles, Ruth Brown, Count Basie, Dizzy Gillespie. 2nd Row: Aretha Franklin, Gladys Knight, Billy Eckstine, Billie Holiday. 3rd Row: Moms Mabley, Lionel Hampton, Ella Fitzgerald, James Brown.

WNBC-TV NEWS 4 NEW YORK

Is there any reason to watch anyone else?

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THE NEW DRUG THEY CALL 'ECSTASY'

IS IT TOO MUCH TO SWALLOW? • BY JOE KLEIN

“THIS IS VERY EMBARRASSING,” THE MAN SAID. “I never imagined that I would be a spokesman for a *drug.*” He is a respected administrator in the field of medical research and health care, about 50, soft-spoken, conservatively dressed, thoughtful, intelligent. He is actually blushing.

“I get sheepish just thinking about the words I'd use to describe the experience,” he said. “I don't want to sound foolish. You have to understand I'm not a big drug taker. I've never taken cocaine or LSD; I smoked marijuana once or twice, but that's it. Anyway, a friend—a very well known writer, a man I respect enormously—told me he had something I might like to try, a new drug. He didn't give it a name, but I later learned it was MDMA—‘Ecstasy.’ He just said it was interesting and safe, so far as he knew. He said I wouldn't hallucinate or lose track of reality. We discussed it briefly—it's amazing, in retrospect, how little I knew. But I did try it and. . .”

And?

“Well, this is going to sound ridiculous. What happens is, the drug takes away all your neuroses. It takes away the fear response. There is an overwhelming feeling of peace; you're at peace with the world. You feel open, clear, loving. I can't imagine anyone being angry under its influence, or feeling selfish or mean or even defensive. You have a lot of insights into yourself, *real* insights that stay with you after the experience is over. It doesn't give you anything that isn't already there. It's not a trip. You don't lose touch with the world. You could pick up the phone, call your mother, and she'd never know.”

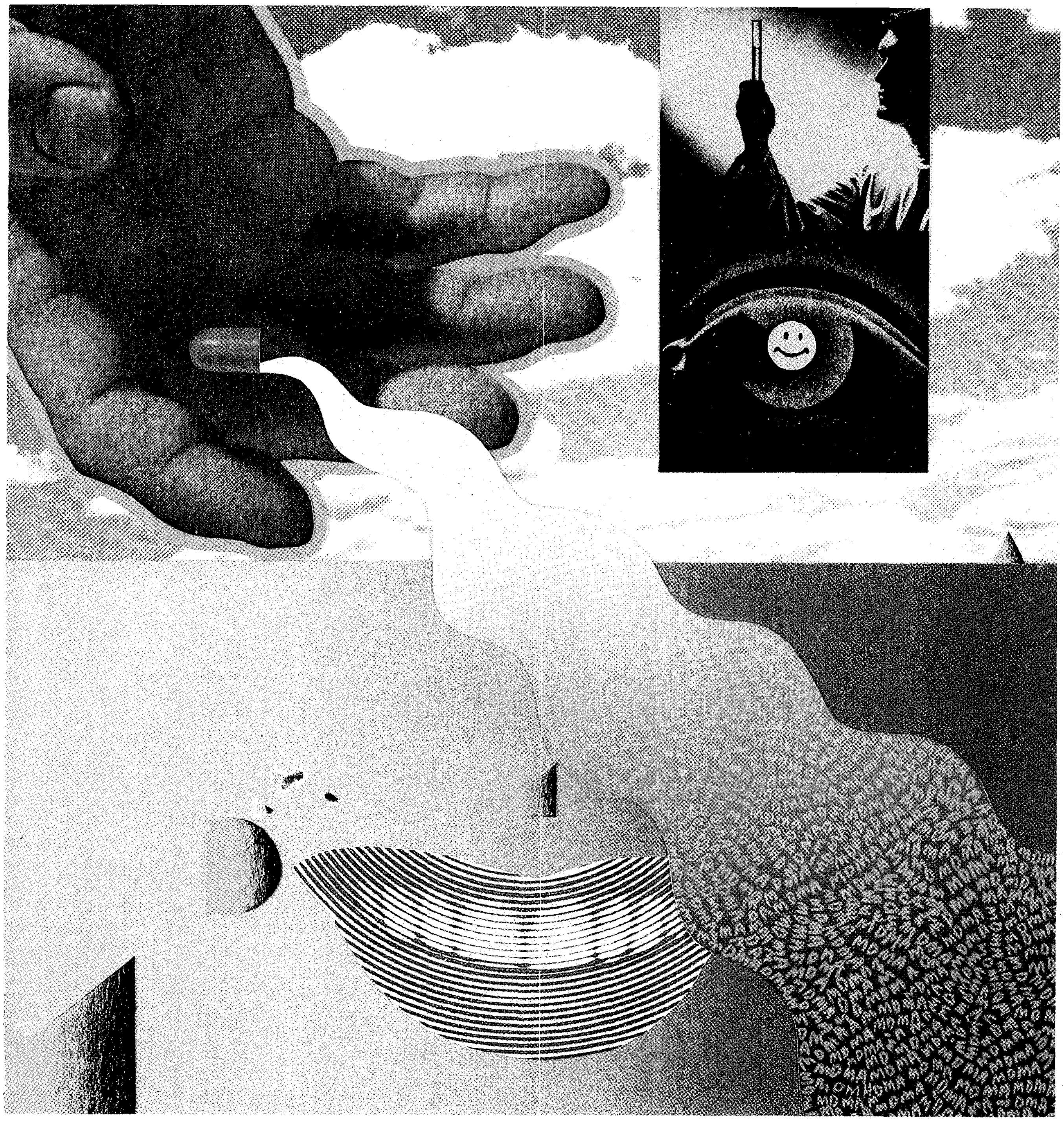
He paused then, somewhat nonplussed by his own enthusiasm. He searched for caveats. It wasn't a panacea, he said. Just a useful therapeutic tool. And yes, it probably could be abused—any drug could be abused—although it would be hard to imagine just *how* this one might be, since the level of insight diminishes with frequent use. And no, he didn't think it was an aphrodisiac. “Although it *is* an easy drug to fall in love on. You feel close to whomever you're with, and more at one with the world. There is a feeling of transcendence, a sense of being part of something larger than yourself, at least there was for me.

“It is,” he said, “the opposite of paranoia.”

Beyond therapy: *Fans say Ecstasy allows “real” insight.*

THERE ARE THOSE WHO would argue that the opposite of paranoia is gullibility. Certainly, nothing could be as good as Ecstasy sounds. Surely, skepticism is the only reasonable response. After a quarter century of chemical nightmares, we're far too sophisticated to be seduced by a little-known synthetic variation of oil of nutmeg. And any drug with a name this long—3,4-methylenedioxy-

Photograph by John Goodman



nethamphetamine—just *has* to have disaster lurking amid its nolecules. Right?

So why all the excitement? And why are holistic, ecological 'New Age" sorts—the very last people you'd expect to be inesting something *unnatural*—the most ardent proponents of IDMA? And why has this drug aroused more curiosity, won nore glowing endorsements, and received more positive melia coverage in the past month than any drug since . . . well, ince LSD?

For one thing, the marketing has been brilliant: MDMA romises adventure without weirdness, transcendence without lienation—a yuppie way of knowledge, as it were. For another, it is legal—temporarily, no doubt. And finally, within ertain limits and under proper supervision, it just may work. small but determined group of psychotherapists across the ountry swear by it.

"It is a valuable tool—not an answer but a *catalyst,*" says Dr. ick Ingrasci, who claims to have treated more than 200 patients in the Boston area with MDMA. "It enables people to look at the past without fear. This isn't always an ecstatic experience. It isn't always without pain, especially in the days after the session, as the insights gained through MDMA are integrated. But I can honestly say that there are very few negative reactions. It can speed up the therapeutic process enormously. *It facilitates healing.*"

Of course, the history of drug ingestion is riddled with giddy testimonials from responsible sorts. William James, the noted American psychologist and sibling, wrote of "the tremendously exciting sense of an intense metaphysical illumination" that accompanied the use of nitrous oxide. Sigmund Freud used the word "euphoric" a bit too often to be entirely credible when describing cocaine. Aldous Huxley touted mescaline as the way to bring about a religious revival—in a 1958 article in the *Saturday Evening Post,* of all places. No doubt, when Dr. Timothy Leary began to investigate mind-altering drugs at Harvard 25 years ago, he seemed every bit as reasonable and

llustration by Gene Greif.

CAVEATS: *"If you take it," says one doctor, "you might become c caring person, or a nauseated person, or you might have a severe psychotic reaction. Among street users, we're seeing all the above."*

conservative as the health administrator cited above. From nitrous oxide to Ecstasy, the promise has remained the same: insight without effort.

"My reaction is, 'Here we go again,' " says Dr. Ronald Siegel of the UCLA School of Medicine. "Every few years you get one of these miracle drugs that's going to save the world and make everyone feel good. My favorite was PCP. Remember what they used to call that? The *Peace* Pill. At low doses, people were reporting serene, tranquil, peaceful experiences. Then it hit the street and the name changed—it became angel dust—and dosages increased, and it was cut with God knows what, and you began to get all the reports of bizarre, violent behavior. So now we have Ecstasy. If you take it, you might become a self-actualized, empathetic, caring person, or you might become a nauseated person, or you might have a severe psychotic reaction. Among street users, we're seeing all the above."

The comparison with angel dust isn't quite fair. The history of MDMA is not that of another trippy chemical rushed mindlessly from the laboratories into the street—quite the contrary, in fact. For the past decade, the drug's proponents have been fighting to keep it under wraps, to control its use, to prevent the sort of public reaction that brought LSD research to a screeching halt in the 1960s. It was a battle they were destined to lose, of course. About five years ago, the drug began seeping into college campuses, into gay bars and discos. Inevitably, it came to the attention of the Drug Enforcement Administration (DEA), which announced last summer that it intended to have MDMA "scheduled" as a controlled substance: to make it illegal, in other words.

The announcement brought forth an immediate—and rather surprising—reaction. An array of MDMA proponents emerged from the shadows, hired a law firm, and began to lobby for something less than a total ban.

"That's new, I must admit," says Siegel. "To my knowledge, this is the first psychedelic drug to have a law firm."

To a great extent, the recent media barrage about MDMA—*Newsweek*, all three networks, and Phil Donahue have "done" it in the past month—has been a natural consequence of the drug researchers' decision to challenge the DEA. But it also is the result of a lobbying campaign almost single-handedly orchestrated, promoted, and financed by a 31-year-old University of South Florida undergraduate named Rick Doblin.

IT IS DIFFICULT TO TELL WHETHER RICK DOBLIN IS A vestige of the 1960s or a harbinger of the New Age. He glows, he burbles with psychedelic illumination and good humor. "I don't like to call the drug Ecstasy," he says. "It's false advertising. I call it 'Adam,' which works on several levels: It's a variation on MDMA, it's calmer than Ecstasy, and it connects with the Garden of Eden."

Doblin is an unabashed proselytizer, a psychedelic cheerleader in the tradition of Dr. Timothy Leary, though without Leary's academic credentials or rebellious spirit. He doesn't see himself at war against the powers that be; indeed, he wants to cooperate with the government on MDMA research. He'd rather embrace the opposition than taunt it. "Last week," he says, "I took a low dose, about 30 milligrams, and went to hear Jerry Falwell speak—just so I could understand him better, to see if we had common ground. This is something I've done before, for Alexander Haig, the Dalai Lama, Robert Muller of the United Nations. Adam is a great drug for listening to lectures."

Such reckless candor has alienated Doblin from most of th more sober, therapeutic sorts promoting MDMA—includin his two co-officers of the Earth Metabolic Design Foundatior a nonprofit group researching the drug. "Rick is a good kic but he may be single-handedly responsible for the emergenc scheduling of MDMA by the government," says a foundatio source. "If there's any more media coverage, we stand a goo chance of losing this thing, which would be a shame because lot of people have invested years of work on MDMA. It shoul be made clear that, unlike Rick, the foundation opposes th recreational use of this compound. We're not opposed to having MDMA regulated, but not as strictly as the government i proposing."

"It's a disagreement over strategy," Doblin acknowledge: "The other two officers are friends of mine. I brought ther into this, but now they think we should have a low profile unt the DEA hearing. I think if people are going to do stories, the might as well have the right information. I might have to sta my own foundation."

APPARENTLY, DOBLIN HAS ENOUGH MONEY—INherited from his grandfather, a Chicago industr alist—to do whatever he wants. He has sper much of his adult life wandering about in que of illumination, intermittently attending colleg building solar houses, and receiving informal ir struction in psychedelics—a late-twentieth-century version c the grand tour. He first heard of MDMA in 1982, while taking monthlong class called "The Mystical Quest," with the note psychedelic researcher Dr. Stanislav Grof, at the Esalen Inst tute—another sixties vestige—in California. "A friend gav some to me," Doblin recalls. "She said it made you feel gooc That didn't seem very significant, so I didn't take it righ away—in fact, I waited until I got home to Florida. I took with my girlfriend, and it was incredible. We just opene up to each other. I remember saying, 'There's no drug. It' just us.' "

It would be physiologically inaccurate to say that Rick Doblin was hooked after that first experience, but he *was* very interested. He decided to learn all he could about MDMA, process that led him back to Grof at Esalen.

Experimentation with psychedelic drugs had slowe down after the uproar in the 1960s, but it hadn't stoppec "Grof was one of several people who were at the center of it, Doblin says. "Some of the others don't want their names usec But Grof later taught Rick Ingrasci and George Greer an many of the other therapists who are now using Adam."

Another name that pops up often is Alexander Shulgin, respected Bay Area chemist and drug designer. Shulgin—wh refuses to speak publicly but is cooperating with those wh retained the law firm to defend MDMA—didn't invent th drug, but he certainly helped to popularize it. Before he bega publishing research papers on MDMA in 1975, it had languished in almost total obscurity since being patented in 191 by Merck & Company, Inc., as a possible appetite suppressan About the only other early reference to it was as one of eigh psychedelics tested secretly by the army in 1953: MDMA wa found to be more toxic than LSD or mescaline—in large dose it killed animals—but it is not known whether it was tested o humans. In fact, its precise effect on humans is still mystery.

Shulgin has said that the drug was already in use when i was brought to his attention in the early 1970s. He had bee experimenting with members of the same pharmacological family: synthetic derivatives of oil of sassafras and nutmeg that are structurally similar to mescaline and amphetamines. Other members of the family—MMDA, MDA—had enjoyed vogues as mild hallucinogens. But Shulgin soon came to believe that MDMA was something quite different, a step forward. Its active ingredient was the opposite isomer (an isomer is one half of a molecule of any compound) from the one active in the hallucinogenic members of the family. "The effect was much different from MDA," recalls Dr. Claudio Naranjo, who worked closely with Shulgin. "MDMA was not hallucinogenic. It seemed, too, less toxic than MDA. When administered in small doses, there were few, if any, side effects: a slight tightening of the jaw, some nausea, and those would pass in the first half-hour. And the psychological effect—it was completely different from any other drug. It was like a brief, fleeting moment of sanity."

(It should also be noted that MDMA often has amphetamine-like side effects—increased blood pressure and pulse rate—and certainly shouldn't be used by people with cardiovascular problems. Some people find it difficult to sleep after taking the drug, and feel "hung over" the next day.)

Shulgin, Naranjo, and the other early researchers were struck by how *predictable* the effects of MDMA were—at least in a therapeutic setting. "It has proven to be remarkably consistent in chronology (the duration of action is about an hour)," Shulgin wrote in 1983, "and dosage requirements (the effective dosage is 100–150 mgs. orally). In most aspects, it is deceptively simple in action, leading to a sensory and verbal disinhibition, a state of mutual trust and confidence between subject and therapist, but without the distractions of visual distortion or compelling introspection."

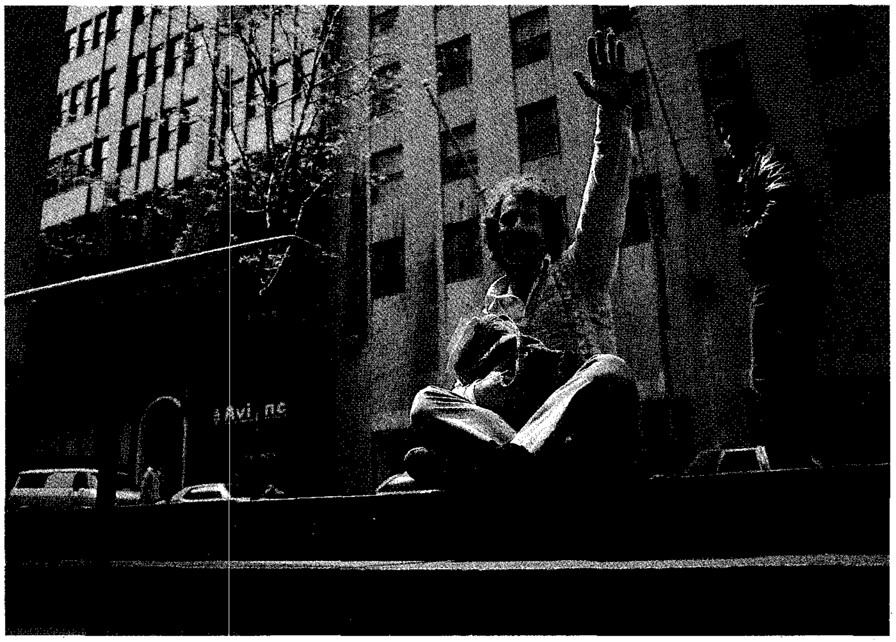
THE FIRST TIME BOB LITTLEHALE took MDMA under Dr. Rick Ingrasci's supervision, he experienced an epiphany. "I realized I loved my wife. It was an enormous feeling, it just filled my chest," says Littlehale, a prominent Massachusetts physician. "I had to pick up the phone and call her. She was at work. It didn't matter. That feeling has stayed with me, too. This stuff won't let you forget."

"He sounded totally joyful," Marie Littlehale recalls. "He didn't sound spaced or dulled or buzzed. It was pretty embarrassing."

Though they have taken the drug together since Bob's epiphany, the Littlehales are quick to point out that MDMA hasn't saved their marriage; after 24 years of sporadic warfare, it may not be salvageable. "But it *has* made us a lot more aware of the issues at stake," Marie says. "It's really helped us along in our process of figuring out what we want to do."

"It's not a panacea," says Ingrasci. "It won't save an unhappy marriage. But I've found it to be incredibly useful."

Before he learned about MDMA from friends, Ingrasci had built a successful practice based on holistic principles, emphasizing the connection between mental and physical health. He was especially well known for his work with people who suffered from serious illnesses. In fact, Marie Littlehale first visited Ingrasci because she believed she was in the early stages of multiple sclerosis. The Littlehales spent about a year in therapy, individually and as a couple, before Ingrasci suggested MDMA as a possibility.



Psychedelic cheerleader: *Proselytizer Rick Doblin wants people to call the drug "Adam."*

"I took the drug myself before I ever gave it to a patient," Ingrasci says, "and I experienced an enormous sense of well-being. I don't recommend it for everyone. Usually, I'll simply suggest that mind-altering drugs are one of several possible therapeutic strategies. If the patient decides that's what he or she wants, I'll set a two-hour appointment for them and tell them to come an hour early to take the drug."

Ingrasci gets his MDMA from a local chemist. He administers it either in capsules or as powder mixed in fruit juice. "About half the people have a mild physical reaction—tightened jaw, nausea, some anxiety—that passes pretty quickly," he says. "Usually, people will just begin to talk, but sometimes I have to take a more active role. With couples, especially, sometimes they'll want to just sit there hugging or rocking back and forth, and I'll have to say, 'Listen, folks, let's get down to the business at hand.' "

Although the experience is pleasant for most, there *have* been some difficult moments. "There was one woman who had been sexually abused by her cousin and was very angry. She said she didn't love her husband. She talked about becoming a lesbian, of how men's bodies disgusted her. Her husband was a rather constricted, professorial type. When they took the drug, he just melted. He was totally there. He took her hand and told her how much he loved her—it was amazing, he'd never said it before. Her reaction was panic. She just couldn't handle it. She became really angry with me for 'forcing' her to take the drug. It was a pretty bad scene. Several days later it hit her: She was terrified of being loved. So, ultimately, the drug worked for her—as a catalyst. Certainly, Ecstasy had nothing to do with it."

There are those who say MDMA might ultimately have other therapeutic uses, and should be tried—as LSD was, inconclusively (the government crackdown occurred before enough results were in)—on criminals, drug abusers, and the terminally ill. "I'd be interested in trying this on heavy cocaine users," says a New York therapist who specializes in drug-abuse treatment and has tried MDMA. "The interesting thing about coke and Ecstasy is that they both access the same thing: fearlessness. With coke, it's an aggressive sort of fearlessness—'I can do anything.' With MDMA, it's more passive—'Anything harmful will pass right through me.' "

The psychic effect of cocaine in doses of .05 to .1 gram consists of exhilaration and lasting euphoria, which does not differ in any way from the normal euphoria of a healthy person. . . . One senses an

Photograph by Harry Benson.

HANDLE WITH CARE: *"Let's say it really does have therapeutic potential," says Dr. Ronald Siegel. "That's all the more reason for it to be thoroughly tested. Why not take the time and do it right?"*

> increase of self-control and feels more vigorous and more capable of work; on the other hand, if one works, one misses that heightening of mental powers which alcohol, tea or coffee induce. One is simply normal, and soon finds it difficult to believe that one is under the influence of any drug at all.
>
> —Sigmund Freud
> "Über Coca," 1884

COCAINE MADE A FOOL OF DR. RONALD SIEGEL OF UCLA too. "Ten years ago, you could have gotten a great many researchers to say that cocaine was a safe, recreational drug, including me," he says. "I was actually in favor of reclassification. The point is, you can't be cavalier about these things. There are doctors who are swearing by Ecstasy, but they are only offering anecdotal evidence. To my knowledge, there hasn't been a single supervised, double-blind clinical study to appear in a peer-reviewed, refereed scientific journal. I think it's downright irresponsible to go around touting this drug without adequate research, especially since the things we're seeing on the street are so much at variance with the claims the MDMA lobby is making."

On the street, Ecstasy—which can be manufactured easily and costs only about $10 per dose—seems quite a different drug from the one being used by the therapists. Working with continuing surveys of street users, Siegel estimates that use has increased nationally from 10,000 doses in all of 1976 to a current 30,000 per month. The effects of the drug, he says, seem very similar to those of mescaline. "They're from the same pharmacological family," he says. "You know, the molecular twists and turns that the chemists are playing with—MDA, MMDA, MDMA—raise nice, interesting academic questions, but out on the street, the experience is the same: hallucinations, disorientation, psychotic episodes."

It is possible that because of the milder, more subtle effects of MDMA, inexperienced users are doubling and tripling the dose. It's also probable that after the recent media coverage, enterprising drug dealers are calling everything from speed to powdered sugar Ecstasy. "We're getting people who claimed to have taken this drug who are disoriented for days on end," says Siegel. "We've had people locked in fetal positions for as long as 72 hours. We had a psychotherapist who took it, disappeared, and turned up a week later directing traffic."

Ecstasy seems to be less popular in New York than in California. "It's been around for a while," says a gay-health expert. "You see people taking it at clubs all the time. But I haven't seen any evidence of either psychosis or nirvana. It's just a great drug for dancing."

It's also nothing new on college campuses. Several students who've tried it say that it's a very "talky" drug, and sensual—touching feels good—but not particularly sexual and certainly not the aphrodisiac some claim it to be.

Given that Ecstasy isn't much of an aphrodisiac and doesn't pack the wallop of any number of other party drugs, it seems possible that it will be little more than a passing fad among "recreational" users—an ultimately disappointing street drug, something tried once because of all the hype and then discarded. Still, Dr. Jeffrey Rosecan, the director of the Cocaine Abuse Treatment and Research Program at Columbia Presbyterian Medical Center, thinks it could turn out to be a very serious problem. "This could be potentially as devastating as cocaine, or worse—it's longer-lasting, it's cheaper, and it's being hyped in the media as *the* new drug."

Rosecan has already treated two college students who had prolonged psychotic reactions to what they claimed wa MDMA. One became convinced that his friends wanted to kil him and locked himself in his dorm room for two weeks. "Th other was a local-college student who was brought in by hi sister," Rosecan says. "He was hallucinating and was convinced that people were trying to kill him. He spent four week in the hospital, and never really recovered. He's now in group home in Pennsylvania."

There were mitigating circumstances in both cases: A famil history of nervous breakdowns in the first, a serious famil crisis in the second. But that's hardly the point. And even th more responsible advocates of MDMA acknowledge that ther are potential dangers. "I have no doubt that this drug can b abused on the street," says Ingrasci. "*Any* drug can be abused If you take enough aspirin, you can have a real psychedeli experience. No one is saying that MDMA shouldn't be controlled. The question is whether it should be banned, placed i such a restrictive schedule—as LSD was—that research of an kind becomes nearly impossible." That decision will be mad in early 1986, after public hearings in Kansas City, Los Angeles, and Washington, D.C., this summer.

EVEN BEFORE THE FEDERAL GOVERNMENT ENTERE the picture, Rick Doblin sensed that MDMA woul become a political issue. "Compassion has politica implications. Empathy has political implications,' he says. Doblin decided to contact various government agencies, to show good faith by *telling* them al about MDMA and asking for guidance.

He contacted Carlton Turner, who is Ronald Reagan's to drug-policy adviser. He contacted Nancy Reagan's anti-dru group, the National Federation of Parents for Drug Fre Youth. He contacted the Food and Drug Administration an the National Institute on Drug Abuse and the United Nations He proposed cooperation. He proposed joint research int MDMA. He proposed to the United Nations that MDMA b used in a project called "Shaping a Global Spirituality Whil Living in the Nuclear Age."

Both the U.S. government and the World Health Organization proposed that MDMA be made illegal.

"I think," Doblin says, "they were moving in that directio before I contacted them."

In any case, last July 27, the Drug Enforcement Administration announced plans to include MDMA in Schedule I, th most stringent category of the federal Controlled Substance Act, reserved for drugs with high abuse potential and no accepted medical use. Heroin and LSD are Schedule I drugs (Cocaine is listed in Schedule II: high abuse potential, bu some medical use.)

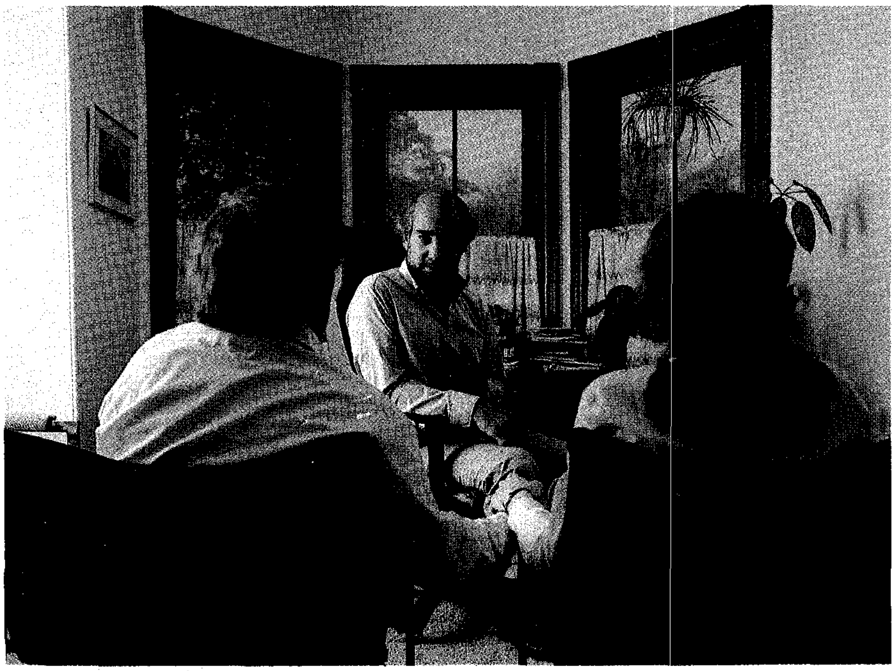
On September 12, Richard Cotton, an attorney with the law firm of Dewey, Ballantine, Bushby, Palmer and Wood, sent a letter to the DEA announcing that he had been retained by a group of MDMA researchers and therapists. They wanted to challenge the proposed scheduling on the grounds *(a)* that the drug had only a low or moderate abuse potential and *(b)* that it had great therapeutic possibilities. Informally, Ingrasci and several of the other therapists working with MDMA say they hope it will be put in Schedule III, with prescription drugs like Doriden. The Earth Metabolic Design Foundation takes a similar position.

Apparently, the MDMA lobby took the DEA by surprise. "We had no idea it was being used by therapists," says Frank Sapienza of the DEA's Drug Control Section, quickly adding that it doesn't make much difference: "It's being made in clandestine labs. It's being sold on the street. People are getting intoxicated from it. If it does have medical use, where are the animal studies and pre-clinical trials that prove it? If they ever want it to be accepted, it's going to have to go through the same rigid and rigorous scientific process that every drug goes through."

Traditionally, the only drugs that make it through the "rigid and rigorous" scientific process are the ones sponsored and patented by the major drug companies; it usually takes millions of dollars' worth of research to get a drug approved by the Food and Drug Administration.

And it's unlikely that any drug company would make such a commitment to MDMA for two reasons: The drug already was patented by Merck in 1914, which means that no one can have exclusive rights to it, and—perhaps more to the point—mind-altering drugs are still considered pretty weird by most doctors.

In late summer, Rick Doblin joined with two California researchers to resuscitate the Earth Metabolic Design Foundation, Inc., a nonprofit corporation founded by Buckminster Fuller that had been lying fallow for years. The idea was to raise money for research into MDMA and to begin animal-toxicity and clinical studies. The foundation also sponsored several conferences at Esalen about MDMA, including one, from March 10 to 15 of this year, that brought together researchers, therapists, enthusiasts, and a few opponents (including a representative sent by the president's drug-policy adviser) from around the country.



Good chemistry?: *Dr. Rick Ingrasci guides an Ecstasy session.*

"This was a very serious meeting," says one of those who attended. "There were a few younger people who see the drug as the key to world peace and that sort of thing, but they were soon quieted down by the tone of the meeting. Most of the people there were over 40, therapists, pharmacologists, academics. We spent several days trading stories, with a special emphasis on bad experiences with MDMA. There weren't very many."

On the fourth day of the meeting, half of those attending took the drug while the other half monitored the experience. That evening, at dinner, they shared their reactions, which ranged from indifference . . . to the claim by a prominent psychiatrist from Los Angeles that he had spent six hours talking to Jesus.

ALL OF WHICH WAS INTERESTING—AND RATHER reminiscent of the 1960s—but, in the end, only served to emphasize how little is known about MDMA. Even the drug's most devoted advocates acknowledge that there has been absolutely no research done into long-term effects. No one knows if it causes cancer or diabetes or brain damage (or, indeed, if it cures any of the above).

"Let's say it works," says Siegel of UCLA, who was invited to the Esalen meeting but didn't attend. "For the sake of argument, let's say these guys are right and it really does have enormous therapeutic potential—that's all the more reason for it to be thoroughly tested and proved and refined. If they're right, this is too important a breakthrough to be cavalier about. Why not take the time and do it right?"

"Why not take the time?" asks a New York therapist. "I'll tell you why—because we see people walking into our offices every day who are in enormous, debilitating pain. I just saw this family—they were convinced the daughter was doing coke. She wasn't. I'm sure she wasn't. Anyway, they walked in here carrying such garbage and anger and repression and wrongheaded responsibilities on their backs . . . I wish I could've given them the drug and eased their pain, given them real peace with each other for just a few hours, probably for the first time in their lives. Given that, you'll pardon me if I say, 'Who *cares* about the long-term effects?' "

The Drug Enforcement Administration cares, and so does the Food and Drug Administration, and for that reason it seems quite probable that they will put MDMA in Schedule I as soon as the hearings are over.

"It's a shame," says Dr. David Nichols, professor of medicinal chemistry at Purdue University. "That will make it virtually impossible to continue research into MDMA, which is a real tragedy, because I think we've come across something new and important here, something we've never seen before. Even if MDMA isn't the answer, second- or third-generation versions of it might be, and this ruling is going to make finding those drugs more difficult. It will reinforce the damper on research into this field that has existed since the 1960s."

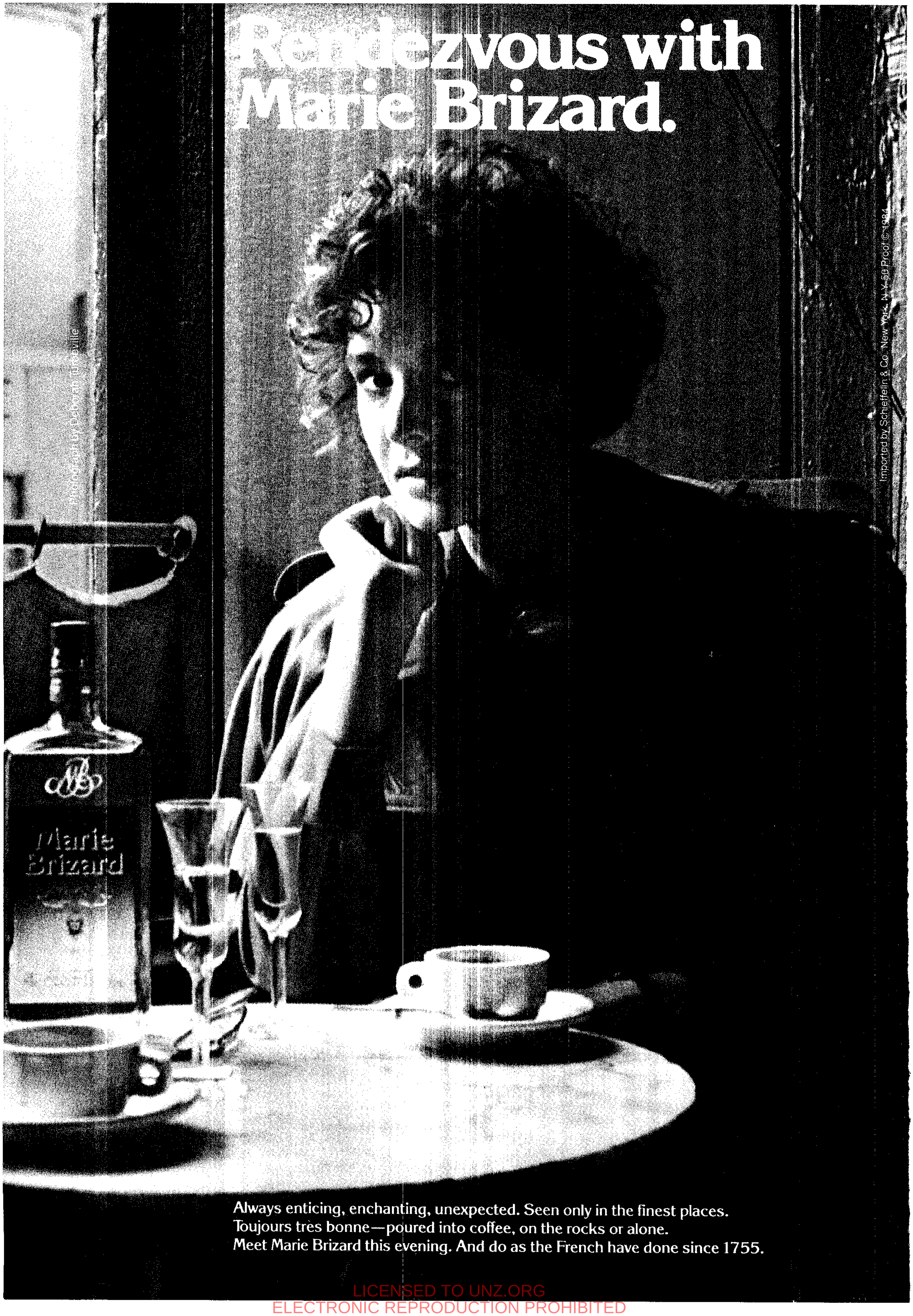
But even though psychedelics have been roundly discredited for the past fifteen years, research *has* continued. Progress apparently has been made. Synthetics like MDMA are far more subtle than sledgehammer drugs like LSD. No doubt, research will continue no matter what the DEA decides, and still more subtle drugs will be developed as time goes on.

"The real question—the one that won't be addressed by the DEA—is how we use drugs in this society," says Ingrasci. "A tacit decision has been made that it's okay to use drugs to ease pain. It's okay to take aspirin or Valium, both of which may well be more dangerous than MDMA. But it's not okay to use drugs to gain insight.

"My hope is that MDMA will force us to reevaluate our attitude about that."

It's an issue that certainly isn't going to go away. "Say they throw MDMA in the wastebasket, as they probably will," Ingrasci continues. "What happens then? Well, there are maybe 50 other molecules sitting on the shelf, waiting to be used. Before you blink an eye, MDMA will be replaced by another drug that will do essentially the same thing. In fact, the drug already exists. It's called MDE." ■

Photograph by John Goodman.


Marie Brizard
Photograph by Deborah Turbeville
Imported by Schieffelin & Co. New York, N.Y. 50 Proof © 1984

Rendezvous with Marie Brizard.

Always enticing, enchanting, unexpected. Seen only in the finest places.
Toujours très bonne—poured into coffee, on the rocks or alone.
Meet Marie Brizard this evening. And do as the French have done since 1755.

SUMMER ENTERTAINING

Beguiling Buffets • By Barbara Costikyan

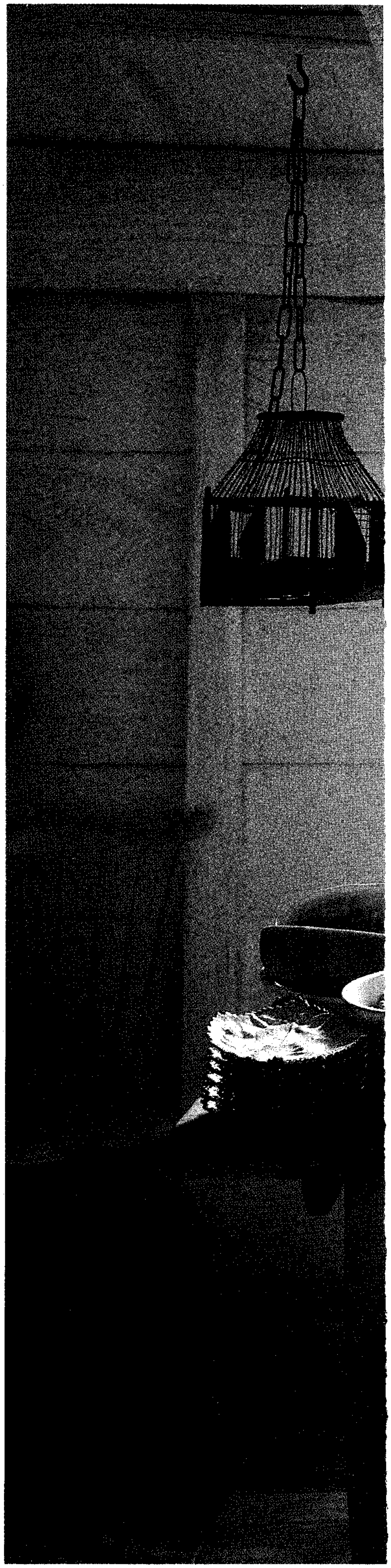
Chair, Newel Art Galleries.

PHOTOGRAPHED BY
Bruce Wolf

The passion for eating, the pleasures of cooking don't go away when it gets hot—they just go out of doors. Sitting on the porch, under the moon, by the lake, you breathe in the good air—getting hungry. You lust for ripe berries and one perfect peach. You eat a tomato neat—with maybe a shake of salt.

Everything's ripe and ready—that's the allure of summertime eating. Set it all out, buffet-style, and ask 8, 18, or 30 friends. While the "star" dishes—meat or fish—will need preparation, much of the food will come straight from the earth. A radish with sweet butter becomes a gastronomic event, a basil leaf glorifies a hard-boiled egg, and a steaming bowl of fresh peas—well, that's happiness. The British cookbook writer Arabella Boxer observes that serving fresh peas that you have personally shelled is the highest compliment you can pay your guests.

On the following pages are the favorite summer buffets of seven accomplished cooks—Evan Kleiman, Viana La Place, Zarela Martínez, Jenifer Harvey Lang, Paula Wolfert, Dounia Rathbone, and the late James Beard—plus a selection of delectable no-work desserts. The experts' star dishes, you will notice, are elaborate but not complex (recipes on page 61). Many things are simply grilled, the supporting roles are played by wonderfully fresh produce, and most everything's eaten cool, so it can be made ahead, and wait for guests—or hunger—to strike. At long last...summer.



STYLIST:
Patrick Gallagher

COORDINATOR:
Gillian Duffy

FOOD STYLIST:
Laurie Goldrich

Flowers by Mädderlake

Table, Newel Art Galleries; chair and rug, Kelter Malcé; egg platter, Maya Schaper Antiques; plates, John Rosselli, Ltd.; birdcage, Howard Kaplan's French Country Store; baskets, spoon, salt and pepper cellars, watermelon platter, and glasses, Wolfman-Gold & Good Company; vases, Evergreen Antiques; watermelon from Flying Foods International.

Set design by Michael P. Rich.

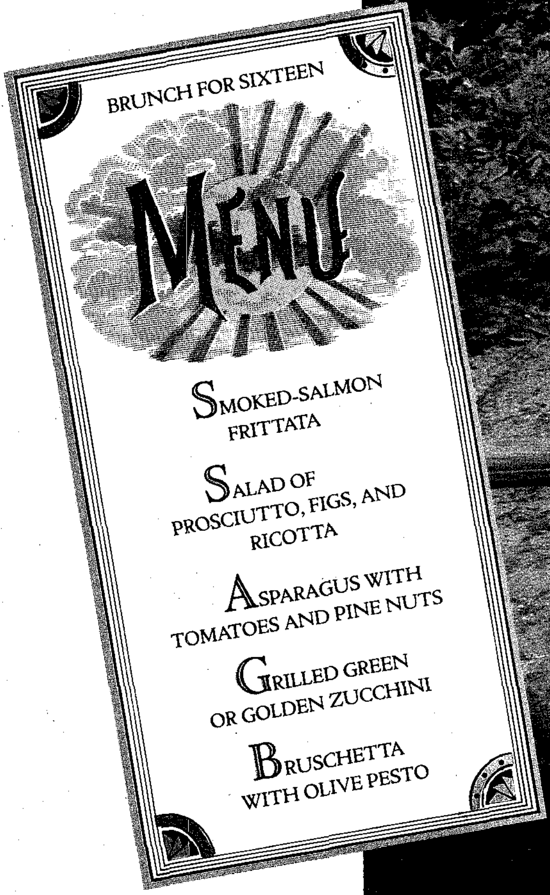
EVAN KLEIMAN & VIANA LA PLACE

Simply ITALIAN

IN THEIR BRAND-NEW cookbook, *Cucina Fresca* (Harper & Row), California authors Evan Kleiman and Viana La Place say that all their food can be made ahead, so "there is time to appreciate the raw ingredient, smell a ripe red tomato, or marvel at the papery mauve peel of the garlic." Because their food is served cool or at room temperature, it's ideal for summer entertaining.

This brunch for sixteen guests consists of gutsy, satisfying dishes, yet none—except for the frittata—involves a complex cooking process. Most things are assembled: The salad of prosciutto, ricotta cheese, and fresh figs (since figs aren't in season now, we substituted fresh pears) is arranged on a plate and seasoned with fresh mint and ground pepper—you don't do a thing. The asparagus is garnished with diced fresh tomatoes and sprinkled with pine nuts—all you have to add is a basil vinaigrette. The bruschetta, coarse-textured peasant bread brushed with Italian olive oil, is grilled over the fire and then spread with an olive pesto that's made in a blender. The zucchini is cooked on the barbecue, drizzled with oil, seasoned with chopped garlic and fresh basil, then served cool.

As for the frittata, which is sliced like a pie—it's easier than standing over a hot skillet making scrambled eggs for sixteen!



BRUNCH FOR SIXTEEN

MENU

SMOKED-SALMON FRITTATA

SALAD OF PROSCIUTTO, FIGS, AND RICOTTA

ASPARAGUS WITH TOMATOES AND PINE NUTS

GRILLED GREEN OR GOLDEN ZUCCHINI

BRUSCHETTA WITH OLIVE PESTO

Frittata board, Maya Schaper Antiques; napkin and platters, Wolfman-Gold & Good Company; tumblers and planter, the Pottery Barn; breadstick holder, D. F. Sanders. Photographed at the New York Botanical Garden.

ZARELA MARTÍNEZ

Cool and CALIENTE

ZARELA MARTÍNEZ, THE consulting chef at Cafe Marimba, takes the summertime standby of cold poached salmon with green mayonnaise and gives it a Mexican twist. Her salmon is mesquite-smoked, zapped with Mexican herbs, and served with a mayonnaise seasoned with smoky chipotle peppers. The flavor of mesquite is beautiful with salmon, and the fish is succulent, rare in the center but with the texture of poached salmon. Because it is eaten at room temperature, it can be prepared early in the day.

Fresh lime juice and hot chili peppers give Martínez's dishes pizzazz: The squash-blossom salad tingles with the tastes of poblano chilies, cilantro, and lime, and the torta de zanahoria is a solid starchy foil for the peppers. Her chile amor is made with ripe plum tomatoes, sliced fresh chilies, red onion, and lots of lime juice. It must "sit" for at least fifteen minutes before serving (so the tomatoes will yield up their juices), and can be made up to two hours ahead.

But the real dazzlers at this barbecue are the corn husks grilled over hot coals. Filled with a melt of fresh corn and Cheddar cheese, they resemble party "crackers"—and are almost as much fun.

DINNER FOR THIRTY

Menu

SALMON AL CHIPOTLE
(Grilled-Smoked Salmon With Chipotle Mayonnaise)

◆

ELOTES JUÁREZ
(Grilled Stuffed Corn Husks)

◆

ENSALADA DE FLOR DE CALABAZA
(Squash-Blossom Salad)

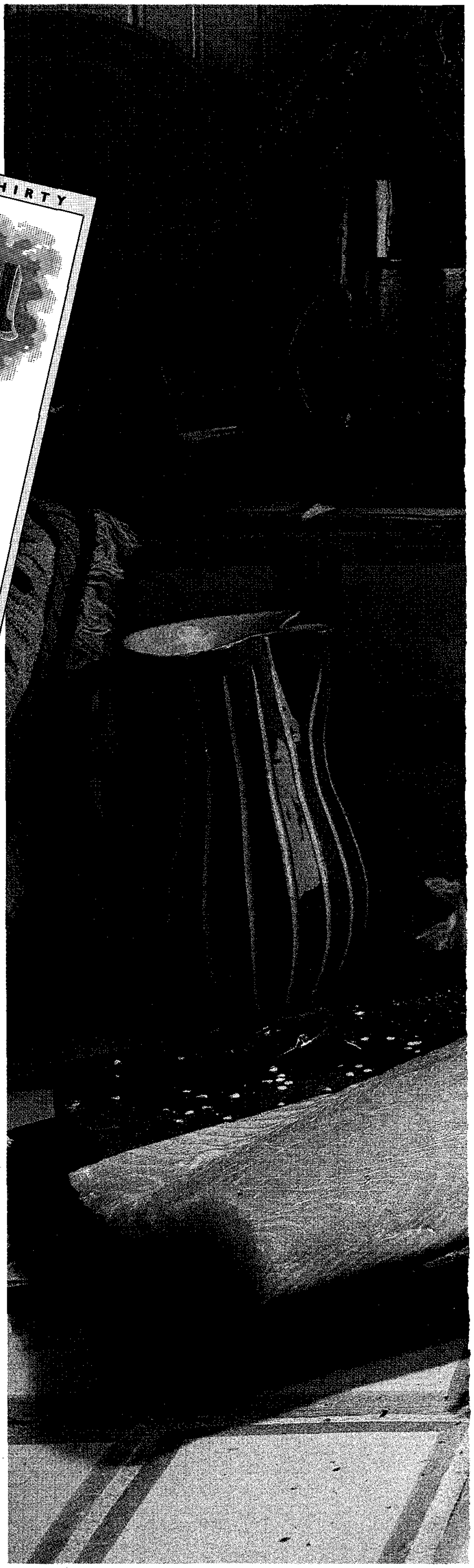
◆

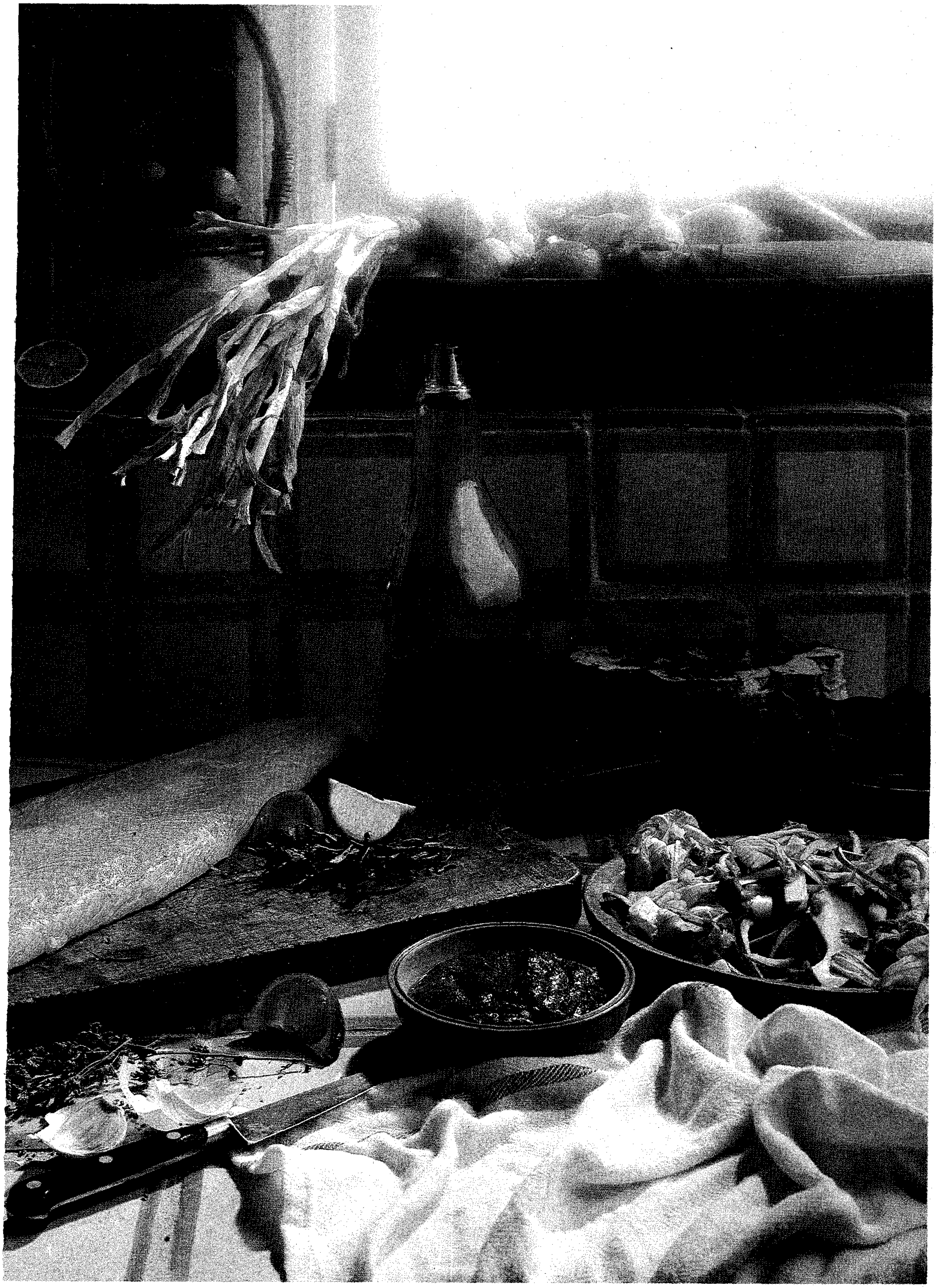
CHILE AMOR
(Tomato Salad)

◆

TORTA DE ZANAHORIA
(Spoon Bread)

Salmon board, Howard Kaplan's French Country Store; oblong wood bowl, Evergreen Antiques; round cutting board, Maya Schaper Antiques; pitcher, Richard D. Plouffe; lime pot, herb bowls, and oil bottle, Chelsea Economy Home Center; wood and glass bowls, James II Galleries; zucchini blossoms from Flying Foods International.

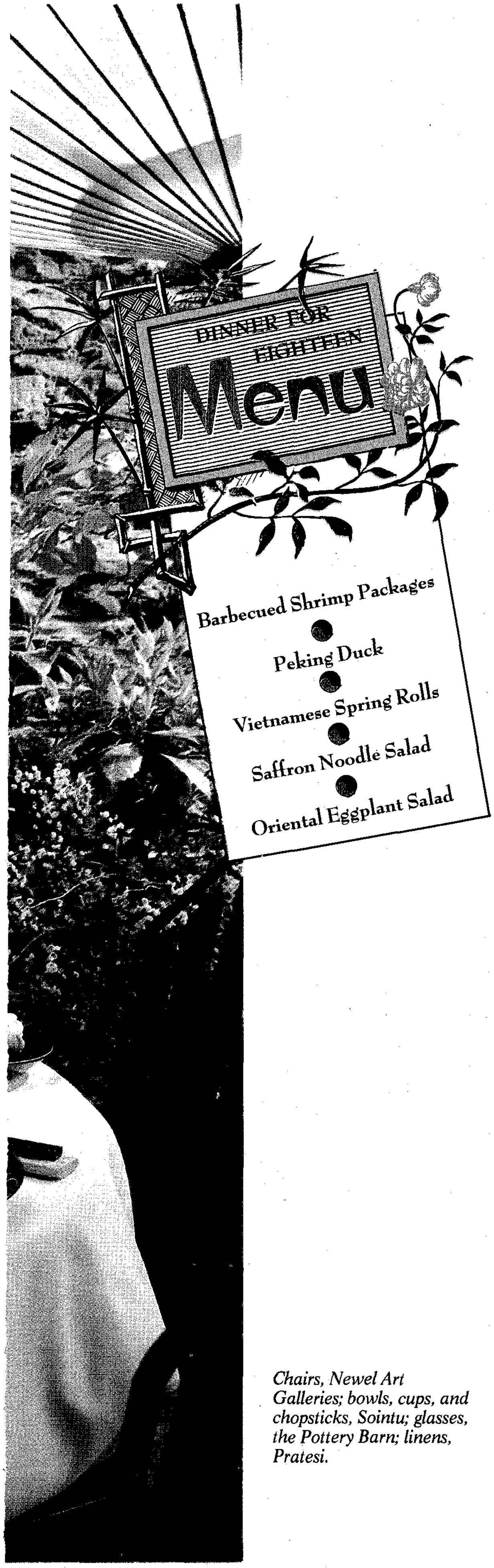




Set design by Michael P. Rich.

JENIFER HARVEY LANG

ORIENT Expressions



Chairs, Newel Art Galleries; bowls, cups, and chopsticks, Sointu; glasses, the Pottery Barn; linens, Pratesi.

FOOD WRITER JENIFER HARVEY Lang's Oriental buffet reflects her travels in the Far East. While her guests sip cognac and soda, she barbecues shrimp patties that everyone will wrap in lettuce-leaf packages. Saffron colors the rice-noodle salad a bright neon yellow, the eggplant salad was inspired by a recipe in Elizabeth Andoh's *At Home With Japanese Cooking*. The Vietnamese spring rolls can be ordered from Saigon Restaurant (60 Mulberry Street), the Peking duck from the Beijing Duckhouse (144 East 52nd Street).

At each table for six, Lang places small bowls filled with the condiments and herbs that make each dish special: chopped fresh basil, coriander, scallions, and mint; sliced cucumber and fresh chili peppers; shredded carrots and fresh ginger; lime wedges; and some bright-red kizama shoga—fiery pickled ginger (available at Katagiri, 224 East 59th Street). And there is a pitcher of nuoc mam, the fermented fish sauce used in Vietnam to season most foods, and a decanter of hot-pepper vinegar. To make the pepper vinegar, push twenty whole chili peppers, fresh or dried, into a glass liqueur decanter. Add white-wine vinegar to cover, cap, and allow to steep for at least a month.

"Vietnamese is the most civilized of cuisines," says Lang. "You can season the food just as you like—hot or hotter."

PAULA WOLFERT

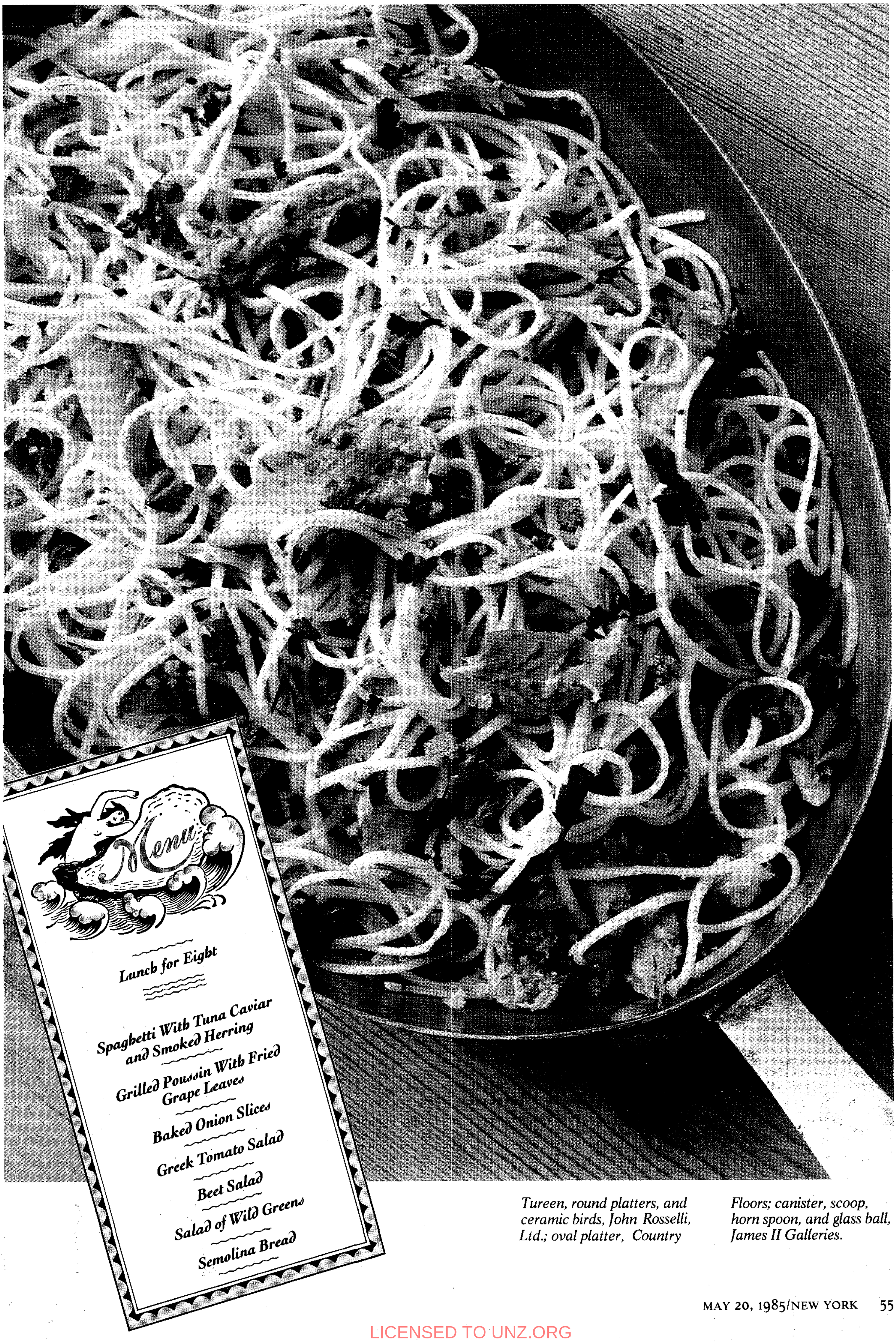
Sicilian SPREAD

INSPIRED BY THE Mediterranean custom of offering guests an assortment of spicy cold salads that are eaten leisurely, along with lots of wine and spirited talk, Paula Wolfert prepares an Ionian-style lunch for eight. At most buffets, guests serve themselves from a side table. But Wolfert likes a seated buffet, with the food set out on the table, family-style. "Everything's made ahead except for the pasta," she says. "I'm free to enjoy the breezes."

Traditionally, mezedhes (the Greek name for an array of appetizers) are eaten first and followed by a heavier main course. Wolfert reverses this, beginning with a spectacular Sicilian dish of hot pasta, bottarga (salted and pressed tuna roe), and smoked herring (the recipe, which will appear in her book in progress, *Cooking With Paula Wolfert,* is from the Ristorante Jonico "a Rutta e Ciauli" in Syracuse, Sicily). Then she serves an assortment of four cold salads and cooled grilled poussin.

The poussin (available at Balducci's, 424 Sixth Avenue, near 9th Street) are first marinated in oil, lemon, parsley, and garlic, then grilled, and eaten cool, with a garnish of grape leaves that have been rinsed, patted dry, and quickly fried—parchment crisp and faintly lemony. A dish of baked onion slices, served cool, is lip-smackingly oily, with a faint afterkick of pepper. "Both these dishes are stars in their simplicity," says Wolfert. "But it's the pasta that's the showstopper."

Set design by Michael P. Rich.



Menu

Lunch for Eight

Spaghetti With Tuna Caviar and Smoked Herring

Grilled Poussin With Fried Grape Leaves

Baked Onion Slices

Greek Tomato Salad

Beet Salad

Salad of Wild Greens

Semolina Bread

Tureen, round platters, and ceramic birds, John Rosselli, Ltd.; oval platter, Country Floors; canister, scoop, horn spoon, and glass ball, James II Galleries.

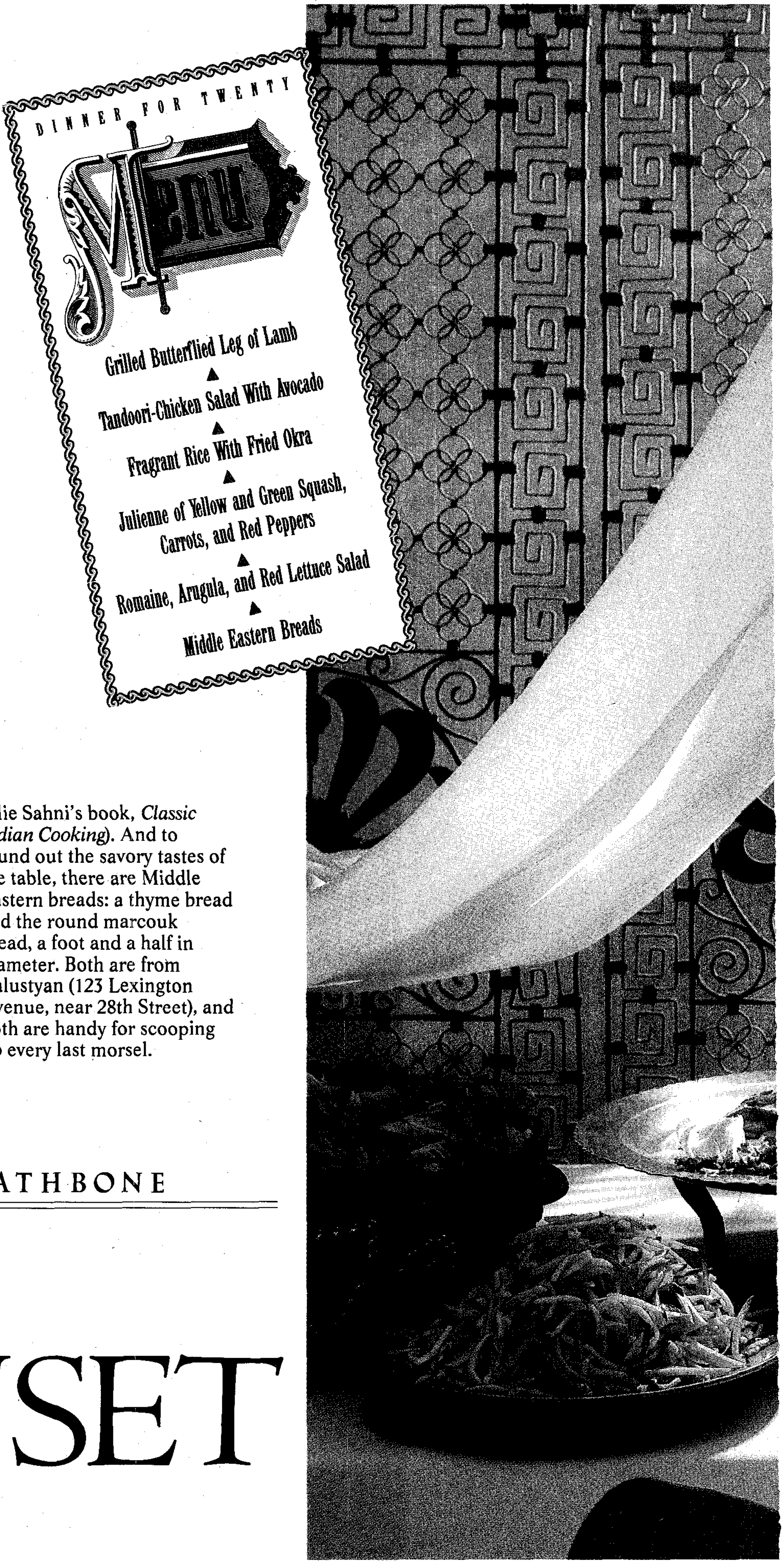
DOUNIA RATHBONE

Indian SUNSET

Iron grillwork, Newel Art Galleries; fabric and leather tablecloth, Jack Lenor Larsen; tassel, Standard Trimming; candlestick, Richard D. Plouffe; vases, Wolfman-Gold & Good Company; sculpture, Karl Mann Associates.

"IT'S IMPORTANT NOT TO PUT the star dishes at the head of the buffet or next to each other," says Dounia Rathbone, co-owner of the Brooklyn catering firm Remember Basil. "People go for them first and tend to ignore the other food." Rathbone considers the meat or seafood dishes the "stars" of a buffet, and in figuring how much she will need, she allows six to seven ounces per serving.

The stars of this Indian buffet are Rathbone's butterflied leg of lamb (two are needed for twenty people), seasoned with her spiced-salt mix and grilled on the fire, and a spectacular tandoori-chicken salad with avocado; tart tomato chutneys and cooling yogurt with mint accompany the meats. But it's doubtful that anyone would ignore her bright-colored salads (like a julienne of yellow and green squash, carrots, and red peppers) or the basmati rice with pistachios and fried fresh okra (a dish inspired by a recipe in Julie Sahni's book, *Classic Indian Cooking*). And to round out the savory tastes of the table, there are Middle Eastern breads: a thyme bread and the round marcouk bread, a foot and a half in diameter. Both are from Kalustyan (123 Lexington Avenue, near 28th Street), and both are handy for scooping up every last morsel.



DINNER FOR TWENTY

Menu

Grilled Butterflied Leg of Lamb

▲

Tandoori-Chicken Salad With Avocado

▲

Fragrant Rice With Fried Okra

▲

Julienne of Yellow and Green Squash,
Carrots, and Red Peppers

▲

Romaine, Arugula, and Red Lettuce Salad

▲

Middle Eastern Breads

Clockwise from top left: basmati rice with pistachios and fried okra, tomato chutney, tandoori-chicken-and-avocado salad, and yogurt with mint. Dishes courtesy of Dounia Rathbone.

JAMES BEARD

A Master REMEMBERED

Menu

LUNCH FOR TWELVE

Mousse of Pike
With Fresh Tomato Sauce
and Shrimp

Cucumber Salad

IN HIS HEALTHY DAYS, JIM Beard was accessible to practically everybody. To the editor requesting an interview, to the panicked bride phoning for help with a fallen cake, he gave his knowledge generously. Not a shy man, he adored the public—he'd wanted to be an actor.

He was also a man of elegance who loved opera and parties. Yet his cooking was neither fancy nor overblown—it was honest and solid. He grew up in a large Oregon house where there was a stillroom for hanging hams and storing pickles.

While his recipes aren't complex, they do involve some handwork—handwork was part of his food philosophy. He himself had huge hands, and he believed in using them. "I'm a hand man," he'd say.

In his memory, we offer this recipe for mousse of pike from *James Beard's New Fish Cookery* (Little, Brown). The recipe, which has been adapted, was prepared for photography by Beard's staff: Richard Nimmo, Caroline Stuart, and Clayton Triplette. It's a luscious, satisfying dish, and one that makes sense in a busy life because it's so versatile. You can serve it hot as a first course for a more or less formal winter dinner, or eat it cool in the summer as a one-dish lunch or supper.

Typically, the recipe calls for a second grinding of the raw fish—by hand. It's crucial to the dish—but it's also work. And we can hear him now, saying, "Why, that second grinding makes all the difference in the world."

Silverware, James II Galleries; tablecloth, Françoise Nunnallé.

RECIPES

Step-by-Step to the Table

EVAN KLEIMAN & VIANA LA PLACE

SMOKED-SALMON FRITTATA

20 eggs
Coarse salt and freshly ground pepper to taste
¼ cup minced fresh chives
¼ pound smoked salmon (lox), cut into slivers
3 tablespoons olive oil
1 pint sour cream
1 pound (or less) salmon eggs, golden caviar (whitefish roe), or red lumpfish roe

In a bowl, lightly beat eggs with salt and pepper. Add chives and smoked salmon, and stir to combine. In a large, nonstick, ovenproof skillet, heat olive oil. Swirl oil to coat skillet.

Add egg-salmon mixture. Lower heat, and cook slowly, stirring frequently, until eggs have formed small curds and frittata is firm except for top. To cook top, place pan under a hot broiler or in a preheated 400-degree oven until frittata browns lightly.

Let frittata cool in pan for 1 or 2 minutes. Place a platter over top of pan, and invert frittata onto it. Serve at room temperature, cut into wedges. Garnish each serving with sour cream and caviar. Serves 16.

Smoked-salmon frittata with caviar and sour cream

PESTO DI OLIVE

1 cup oil-cured pitted black olives
4 to 6 canned flat anchovy fillets
2 cloves garlic, peeled
2 tablespoons capers
2 heaping tablespoons minced fresh fennel bulb
2 tablespoons minced fresh basil leaves, or 2 tablespoons minced fresh rosemary leaves, or 2 teaspoons dried rosemary leaves, crumbled
2 teaspoons grated orange zest
½ cup good-quality olive oil
6 to 8 tablespoons lemon juice
Dash cayenne pepper

Combine all ingredients in container of a food processor or blender. Process just until ingredients are combined but before mixture becomes too smooth. A little texture adds interest. (For a coarser texture, finely chop olives, anchovies, garlic, and capers, and stir in remaining ingredients.) Makes 1½ cups.

ZARELA MARTÍNEZ

SALMON AL CHIPOTLE

(Grilled-Smoked Salmon With Chipotle Mayonnaise)

Mesquite wood (available at Casa Moneo, 210 West 14th Street), or you can use mesquite charcoal, but results will not be the same
2 tablespoons minced garlic
1 2-ounce can chipotles adobados (available at Casa Moneo), undrained
2 6- to 9-pound salmon, filleted (leave skin on, but remove pin bones)
3 tablespoons Mexican orégano (available at Casa Moneo), crushed
Salt
Mesquite chips (optional)
Chipotle mayonnaise (recipe below)

One hour before you plan to cook salmon, start wood fire in a grill with a high rack. Let fire burn down to point where heat is starting to diminish but is still hot.

Purée garlic with chipotles in a blender or food processor. If too thick, add 1 or 2 tablespoons of water. Brush onto salmon to taste (dish should be spicy). Sprinkle each side of salmon with Mexican orégano, and with salt to taste. Let rest at room temperature for 15 minutes before cooking.

Add some mesquite chips or a small piece of wood to coals, and when they start smoking, place salmon on grill skin side down. Cover with a metal or disposable turkey roaster to trap smoke. Cook approximately 6 to 7 minutes on each side (salmon should be brown on outside and barely set or rare at center).

Serve at room temperature with chipotle mayonnaise. Serves 30.

CHIPOTLE MAYONNAISE

4½ cups mayonnaise, preferably homemade

- **3 teaspoons Mexican orégano**
- **1⅓ tablespoons finely chopped garlic**
- **3 ounces canned chipotles adobados (undrained), puréed**
- **Salt**

Put mayonnaise, orégano, and garlic in a medium-size bowl. Stir well to combine. Add chipotle purée 1 tablespoon at a time until desired degree of spiciness is achieved (sauce should be spicy). To combine flavors, allow mayonnaise to rest at room temperature for 1 hour before serving. Taste, and add salt if needed.

ELOTES JUÁREZ

(Grilled Stuffed Corn Husks)

- **4½ sticks cold unsalted butter**
- **30 ears fresh white corn**
- **1½ large onions, finely chopped**
- **1½ pounds white Cheddar cheese, shredded**
- **Salt**
- **Crushed red peppers (at least 1 heaping tablespoon)**
- **8 limes, quartered**

Cut butter into ¼-inch dice, and put on a flat plate. Put in freezer to harden until ready to use.

Remove husks from ears of corn, taking care not to tear largest leaves, then remove and discard silk. You will need at least 60 large leaves for the bundles and some additional ones for tying the ends. (Or you can use packaged corn husks, available at Casa Moneo.)

With a sharp knife, cut kernels off of ears into a large bowl. Combine with onions and cheese.

Bundles may be assembled up to an hour before you plan to grill them. (If using packaged husks, soak them in hot water to cover for 5 minutes to make them pliable.) For each bundle: Lay 2 husks end to end with wide ends overlapping about 4 inches in the middle. Place approximately ⅔ cup of filling in center. Sprinkle with salt and crushed peppers to taste. Squeeze one lime quarter over filling. Add diced butter, about 4 squares per bundle.

Roll up in a long cigar shape. Shred remaining husks, and tie ends of bundles so they resemble party "crackers." Grill for 3 minutes on each side. Serves 30.

TORTA DE ZANAHORIA

(Mexican Spoon Bread)

- **3 chayotes (a pear-shaped squash, available at Fairway, 2127 Broadway, near 74th Street, and many Hispanic markets)**
- **6 sticks unsalted butter**
- **5 tablespoons sugar**
- **9 large eggs**
- **4⅓ cups rice flour**
- **9 teaspoons baking powder**
- **1⅓ teaspoons salt**
- **1⅓ pounds carrots, peeled and shredded**
- **1 pound poblano or California long green chilies (available at Casa Moneo), roasted, peeled, seeded, and diced**
- **1⅓ pounds white Cheddar cheese, shredded**

Over medium heat, cook chayotes in salted water to cover for 30 minutes or until tender. Remove from water, cool, then peel. Cut into small dice, and set aside.

Using electric beaters, cream butter in a bowl until light and fluffy, then add sugar 1 tablespoon at a time. Add eggs one by one, beating well after each addition.

Sift dry ingredients together, and, with beaters on low speed, add to creamed mixture a half at a time.

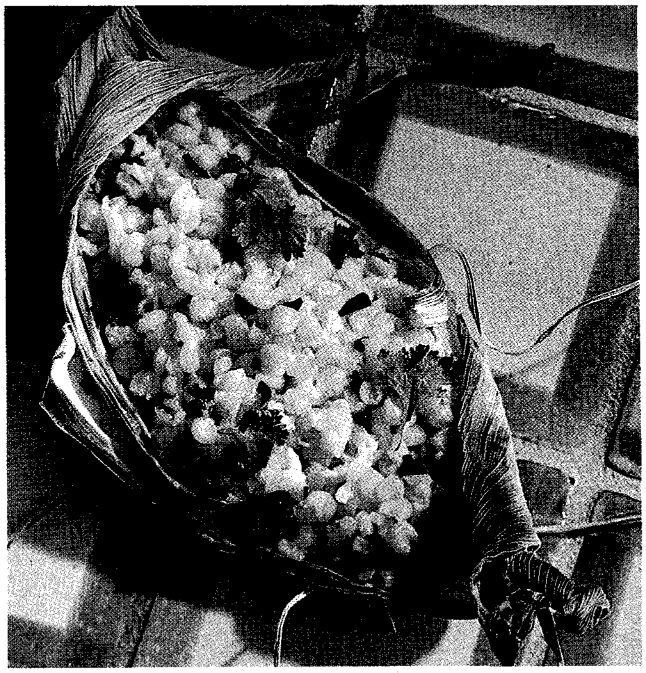
Fold carrots into creamed mixture, then fold in chayote, chilies, and cheese.

Pour mixture into a 4- to 5-quart deep dish that has been buttered and lightly dusted with cornstarch. Bake in a 325-degree oven for 30 to 40 minutes. Casserole should be puffed and golden. Serves 30.

JENIFER HARVEY LANG

BARBECUED SHRIMP PACKAGES

- **4 pounds raw shelled shrimp, preferably Spanish (available at Catalano's Fresh Fish, 1652 Second Avenue, near 86th Street)**
- **3 egg whites**
- **2 cloves garlic, peeled**
- **¼ cup commercial fish sauce (available at Katagiri, 224 East 59th Street, and at Kam Kuo, 7 Mott Street, and other Chinatown groceries)**
- **2 tablespoons peanut oil**
- **1 tablespoon cornstarch**
- **Freshly ground white pepper to taste**



Elotes Juárez (grilled stuffed corn husks)

- **60 perfect leaves of Boston lettuce, washed and dried**

Notes: Spanish shrimp are extra large and blood red in color; they have a lobsterlike flavor with no iodine. Fish sauce is a condiment that is basic to Southeast Asian cooking. Many brands are available in Oriental markets, labeled "fish sauce," "sauce de poisson," or "nuoc mam." Lang uses Tiparos, a Thai brand, but all are fine. You will need 60 thin bamboo skewers, about 9 inches long (available at Katagiri and most Oriental groceries). Soak skewers in cold water until you are ready to use them (this will prevent their burning).

Place all ingredients except lettuce in bowl of a food processor, and process, turning machine on and off so that shrimp is coarsely ground but not puréed. (If you do not have a food processor, grind shrimp in a meat grinder, mince garlic, and mix both well with remaining ingredients.) Chill for at least 1 hour.

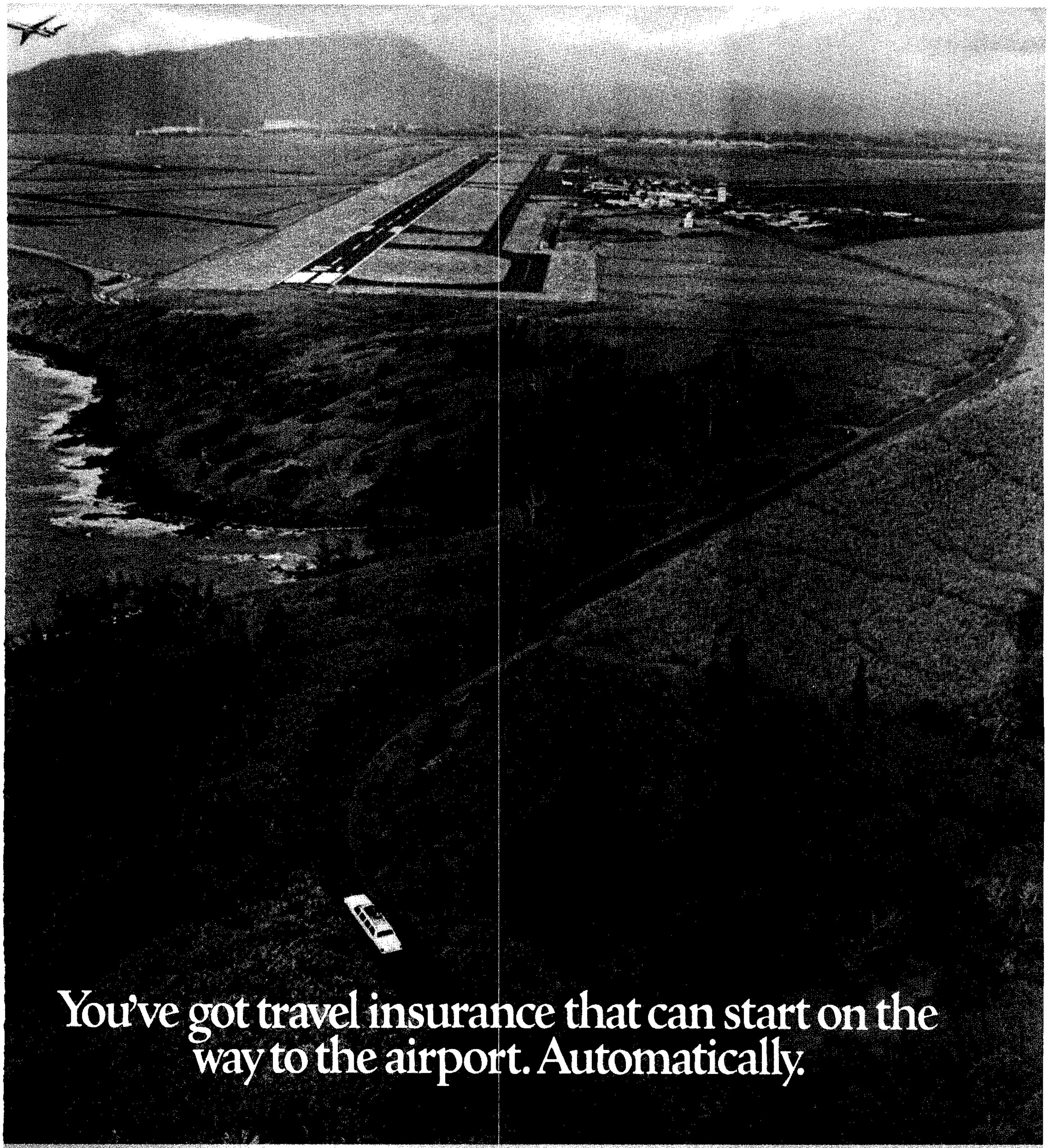
Using wet hands, form shrimp mixture, about 2 tablespoons at a time, into patties about 2½ inches long by 1 inch thick. Push a bamboo skewer through length of each patty. Place skewered patties on a platter or tray covered with foil or waxed paper. Cover with foil or plastic wrap, and refrigerate until ready to cook.

On a charcoal grill (or an oven broiler rack) that has been sprayed with a nonstick spray such as Pam, grill skewered patties until cooked through, about 2 minutes on each side.

Arrange cooked shrimp patties on a platter. Each guest takes a patty, adds condiments, and wraps it in a lettuce leaf. Serves 18 to 20.

ORIENTAL EGGPLANT SALAD

- **4 pounds eggplant, peeled and cut into 1½-inch cubes**
- **1 cup peanut oil**
- **3 cups chicken broth**
- **2 cups miso (Japanese bean paste, available at Katagiri and other Japanese groceries)**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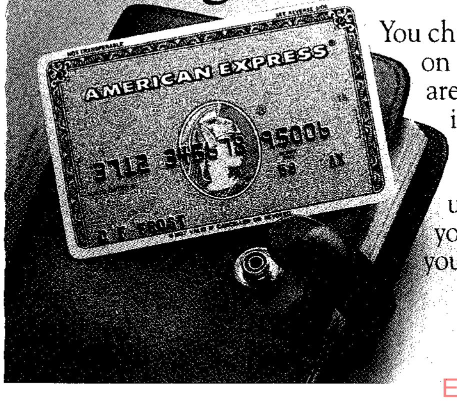
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C F FROST

1	**cup sake or dry white wine**
4	**cups cooked rice, cooled**
8	**ripe tomatoes (unpeeled), cored and chopped**
½	**cup sesame seeds, toasted in a dry frying pan until light brown**
3	**scallions, finely chopped**

Note: Ask for light, medium, or dark miso, depending on how strong you would like dish to taste and how dark you would like eggplant to look. If you would like flavor to be subtle, choose light bean paste; if you would like it heartier, choose darker.

In 2 large skillets, sauté eggplant in peanut oil over medium heat, stirring constantly, until it begins to brown and soften, about 10 minutes. Add chicken broth, and cover, leaving lid slightly askew. Simmer over low heat for 10 minutes, stirring occasionally.

Combine miso with sake or white wine, stirring until blended. Stir this mixture into eggplant, and cook, stirring, over low heat for 5 more minutes. Allow eggplant mixture to cool at room temperature or overnight in refrigerator.

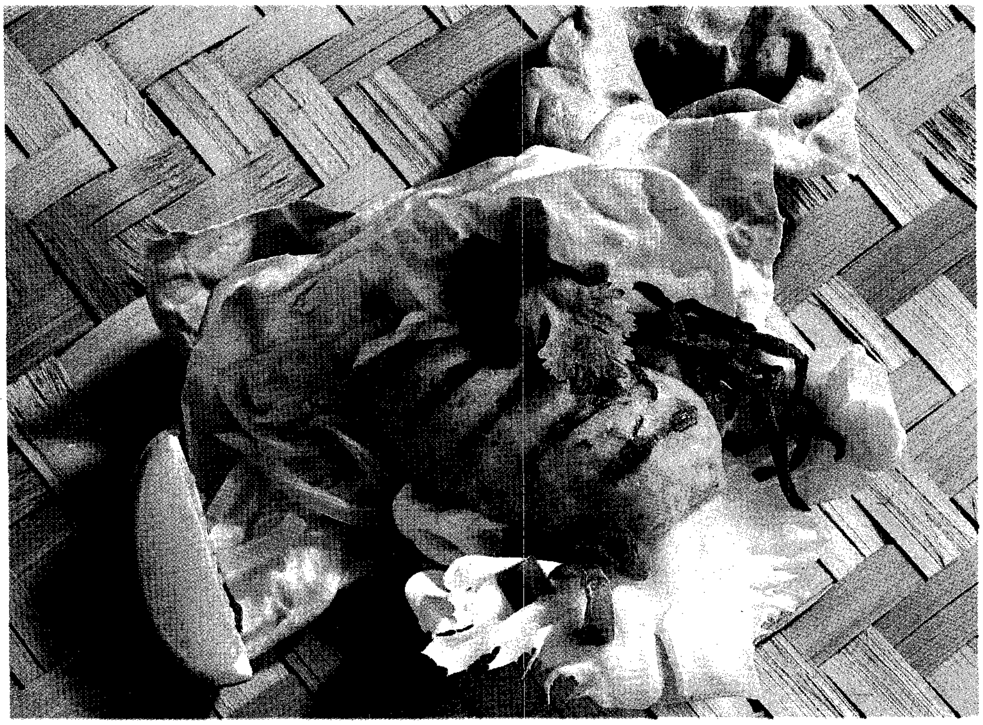
Combine rice with eggplant mixture. On a large platter, lay strips of eggplant-rice mixture, about 2 inches wide, alternating with 2-inch strips of chopped tomatoes, continuing until platter is filled and ingredients are used up. Sprinkle sesame seeds on eggplant strips, and scallions on tomato strips. Serve at room temperature. Serves 18.

NUOC MAM

(Spicy Vietnamese Sauce)

6	**limes, peeled, white membrane removed**
6	**cloves garlic, peeled**
6	**fresh hot chili peppers, seeded, or 10 dried hot chili peppers**
2	**tablespoons sugar**
1	**cup commercial fish sauce**

Place limes, garlic, and peppers into bowl of a food processor or blender, and process until puréed. Add sugar, fish sauce, and 1 cup water, and purée again until you have made a sauce. Makes about 3⅓ cups.



Barbecued shrimp package

PAULA WOLFERT

SPAGHETTI WITH TUNA CAVIAR AND SMOKED HERRING

2	**whole smoked herrings (available at Bremen House, 220 East 86th Street)**
½	**cup extra-virgin olive oil, preferably Sicilian**
4	**cloves garlic, thinly sliced**
½	**teaspoon red-pepper flakes**
⅓	**cup (1 scant ounce) grated bottarga (available at Dean & DeLuca, 121 Prince Street, and to order from Todaro Brothers, 555 Second Avenue, near 31st Street)**
	Juice of half a lemon
	Freshly ground black pepper
1	**pound thin spaghetti or linguine fini, preferably Fara San Martino (available at Dean & DeLuca, Todaro Brothers, and some vegetable stands)**
⅓	**cup coarsely chopped Italian parsley**

Skin and fillet herrings, reserving heads, skin, bones, and eggs (if female herrings) or creamy long milt (if male). Rinse heads under running water. If fillets are very smoky, soak in milky water for 20 minutes. Drain, and pat dry. Break up eggs with a fork, or cut up milt into cubes, and set aside.

Place olive oil and garlic in a skillet, and cook over medium heat for 30 seconds. Add skin, bones, heads, and trimmings and red-pepper flakes. Continue to cook over low heat until garlic turns golden brown. Cool slightly. Strain through damp cheesecloth, pressing down on solids; reserve oil.

Mix all but 1 tablespoon of the bottarga with eggs or milt, and add to oil. Place in a serving skillet, and reheat gently. Separately, warm fillets in a covered Pyrex dish over simmering water; sprinkle with lemon juice and plenty of black pepper.

Cook pasta in boiling salted water. Add about 2 tablespoons of pasta-cooking water to skillet (this makes sauce less oily). Drain pasta when al dente, add to skillet, and toss. Add half of parsley, and toss again over low heat for 30 seconds. Arrange warmed herring pieces over pasta. Sprinkle with remaining bottarga and parsley, cover, and rush to table. Serve at once, directly from skillet onto heated plates. Pass pepper mill. Serves 8.

BAKED ONION SLICES

10	**medium onions, about 3 pounds**
10	**tablespoons olive oil**
1	**teaspoon chopped garlic**
½	**teaspoon red-pepper flakes**
2	**tablespoons chopped parsley**
8	**grinds of pepper mill**
1	**teaspoon vinegar**
1	**teaspoon salt**

Cut onions into ⅝-inch-thick slices, leaving skin on. Put onions on an oiled heavy baking sheet, brush very lightly with olive oil, and bake at 300 degrees for 1 hour. Turn slices with a spatula, and continue baking for 30 minutes. Onions should be caramelized but not burned.

Using a spatula, transfer slices to a wide, shallow serving dish. Remove skin and any "dried out" rings. Mix remaining oil with garlic, red-pepper flakes, parsley, 4 tablespoons water, pepper, vinegar, and salt. Spoon over onions. Serve at room temperature. Serves 8 to 12.

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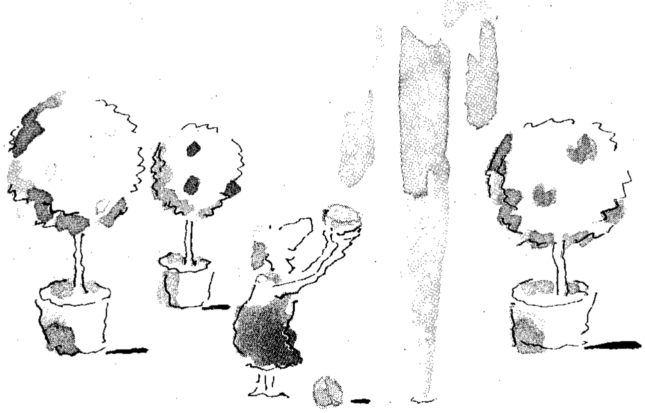

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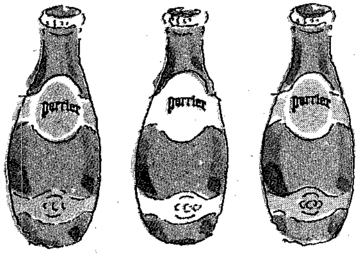


BOTTLED ONLY AT THE MINERAL SPRING OF PERRIER, VERGÈZE, FRANCE.

Dounia Rathbone

TANDOORI-CHICKEN SALAD WITH AVOCADO

6 pounds large skinless and boneless chicken breasts
2 tablespoons spice salt (recipe below)
¼ cup Patak's brand tandoori paste (available at Kalustyan, 123 Lexington Avenue, near 28th Street)
2½ cups white wine (approximately)
1¼ cups spiced mayonnaise (recipe below)
10 tablespoons yogurt
5 tablespoons labany (available at Kalustyan)
3 tablespoons Major Grey's chutney
3 avocados
½ cup lime juice
½ cup diced unpeeled apples
1 bunch fresh coriander

Note: Chicken may be cooked and sauce prepared up to 2 days before party.

Rub chicken breasts with spice salt and tandoori paste, using 1 teaspoon of paste for each piece. Place cutlets into a roasting pan that is just large enough to hold them, and let sit for 1 hour. Add wine to barely cover chicken, cover with foil, and poach in 350-degree oven for 45 to 55 minutes.

Cool chicken in broth. Remove from broth, and chill, discarding broth. Combine spiced mayonnaise, yogurt, labany, and chutney, and refrigerate.

Day of party: Several hours before serving, using a sharp knife, slice cutlets lengthwise into ⅛-inch slices, keeping slices together in order in which they are cut. Peel and slice avocados, and brush with lime juice. Alternating chicken and avocado, arrange slices in a fan pattern on platter. Shortly before serving, add diced apples to sauce, and spoon onto one side of platter. Garnish with sprigs of coriander. Serves 20.

SPICE SALT

½ tablespoon each cayenne pepper and ground cloves
1 tablespoon each cinnamon, ginger, nutmeg, cumin, coriander, and dry mustard
2 tablespoons each curry powder, sweet paprika, and ground white pepper
3 tablespoons each granulated onion, granulated garlic, and sugar
Kosher salt

Combine all ingredients except salt, and keep in a tightly covered container in refrigerator or freezer. When ready to use, mix desired amount of concentrate with an equal amount of salt.

SPICED MAYONNAISE

3 eggs
1 tablespoon spice salt
2 teaspoons dry mustard
1 teaspoon sugar
1 teaspoon garlic powder
2 teaspoons onion powder
4 cups safflower oil
2 tablespoons lemon juice
2½ tablespoons white-wine vinegar

Oriental eggplant salad

Blend eggs and dry ingredients in a food processor, using metal blade. With machine running, slowly add 2 cups of the oil in a thin stream. Then add lemon juice, vinegar, 2 to 3 tablespoons hot water, and remaining oil in a thin stream. Refrigerate in a covered container. Makes 5 cups.

FRAGRANT RICE WITH FRIED OKRA

4 cups basmati rice (available at Kalustyan)
Vegetable oil
Bouquet garni (18 cardamom seeds, 4 cinnamon sticks, 20 cloves, and 6 bay leaves, tied in a piece of cheesecloth)
2 cups chopped onions
2½ tablespoons finely chopped garlic
3 tablespoons finely chopped ginger
4 teaspoons kosher salt
⅔ cup coarsely chopped pistachio nuts
2 pounds okra

Wash basmati rice in a bowl under running water, letting water fill bowl and flow gently over rim until water is clear, about 5 minutes. Drain rice. Add 8 cups cold water, and soak rice for 30 minutes. Drain rice, reserving water.

In an 8-quart heavy iron saucepan, heat 4 tablespoons oil, and add bouquet garni. Sauté for 1 minute over medium heat.

Add onions, garlic, ginger, and salt; stir and cook for 1 minute. Cover pot, and cook onion mixture for 2 minutes, or until onions are transparent.

Add drained rice, and stir with onion mixture until rice begins to color (2 to 3 minutes). Add reserved water, and stir until water boils. Turn heat to lowest setting, and cook rice, covered, for 10 minutes. *Do not stir.* Using a cooling rack, raise pot ¼ to ½ inch above heat, and let rice mixture steam for an additional 10 minutes.

Turn off heat, and leave covered rice undisturbed for at least 15 minutes. Let rice cool, uncovered, then fold in pistachios.

Meanwhile, wash and dry okra, and slice crosswise in ⅛-inch slices. Panfry in ½ inch of very hot oil for about 1 minute, or until okra turns bright green.

Serve rice at room temperature, surrounded by fried okra. Serves 20.

James Beard

MOUSSE OF PIKE

3 pounds pike fillets
6 egg whites
3 cups heavy cream
Salt and freshly ground pepper
Nutmeg
Cayenne pepper
Fresh dill, finely chopped
6 cups creamy fresh tomato sauce
36 medium shrimp, cooked

Put bowl and grinder blade of a food processor into freezer for at least 1 hour before using. Process pike in food processor, then purée it in a food mill to get a finer texture.

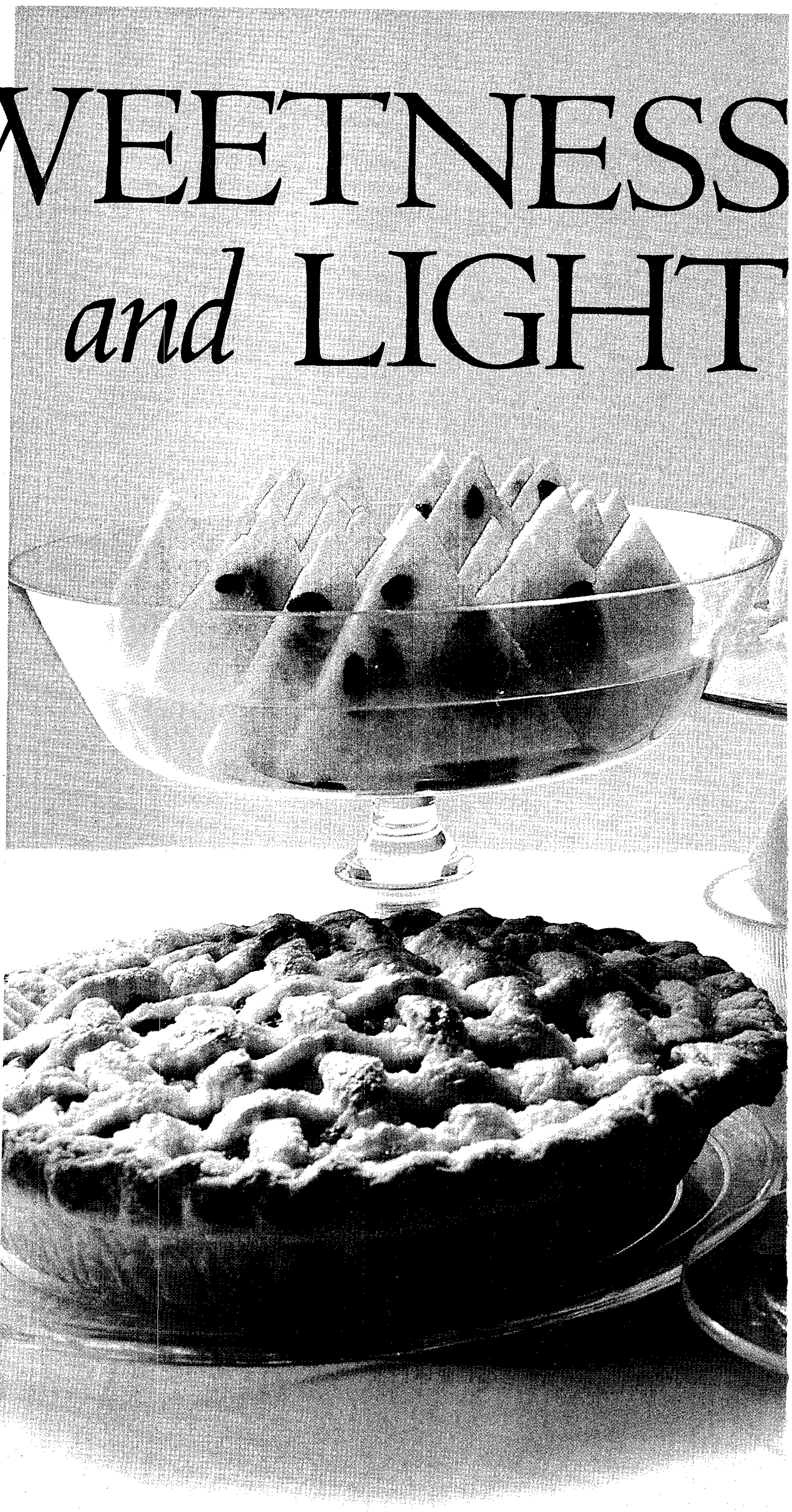
Remove fish to a bowl. Place bowl over cracked ice, and gradually beat in egg whites, using a spoon to smooth fish and make it absorb all of liquid.

Gradually work in cream, making sure every bit of it is absorbed. Add salt, pepper, nutmeg, cayenne, and dill to taste. Let mixture stand in bowl over ice in refrigerator for 1 hour.

Butter an 8-cup mold. Stir mixture thoroughly, then add to mold. Cover with buttered waxed paper or parchment paper, and place in a pan with about 1 inch of boiling water. Bake at 350 degrees for 35 to 40 minutes, until mousse is firm.

Unmold mousse onto a serving platter, and surround with creamy fresh tomato sauce and cooked shrimp. Serves 12.

SWEETNESS *and* LIGHT



THE SWEETS OF SUMMER ARE beautifully simple. Clockwise from top left: watermelon wedges chilled in white wine, a refreshing idea from *Cucina Fresca*. A cake stand holds an assortment of miniature cakes, each one a mouthful: Little madeleines are $9.60 a pound (there are about 60 to the pound) at Bonté Patisserie (1316 Third Avenue, near 75th Street); tiny pound cakes, each about two and a half inches long and $2, come in plain, chocolate, marble, lemon, orange, and berry flavors at E.A.T. (1064 Madison Avenue, near 80th Street). A compote is filled with whole peaches poached in white wine. Crème fraîche (or whipped cream, if you like) is the perfect complement for the freshest raspberries. On the plate are E.A.T.'s thin apple tarts ($1 apiece) and, next to them, a big, fat pie from the Little Pie Company. This one's a rhubarb-apple-strawberry with lattice topping; later in the season, you'll be eating blueberry-apple or peach—$15 each at Dean & DeLuca (121 Prince Street). In the center, mango gelato, one of the many fruit flavors at Della Palma (327 Columbus Avenue, near 75th Street); $4.95 a pint.

Watermelon compote, cake stand, and pie plates, Tiffany & Company; peach compote, Kelter Malcé; raspberry plate, D. F. Sanders.

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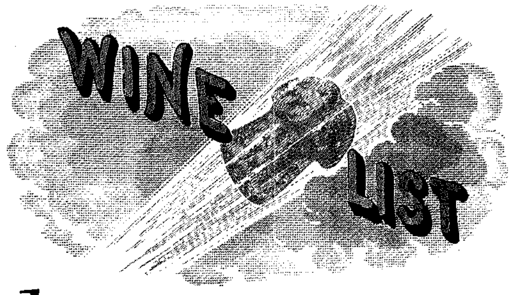


Adding SPARKLE

BY ALEXIS BESPALOFF

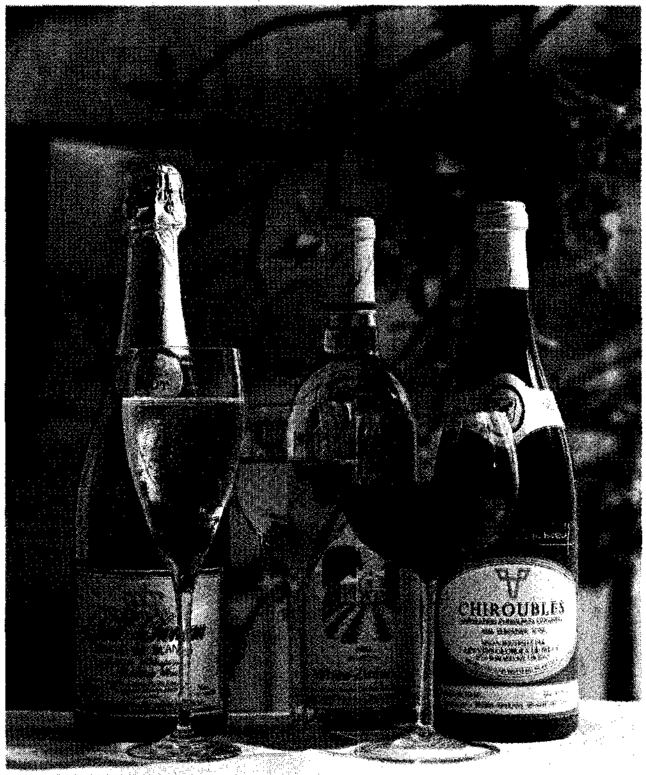
EVEN THOSE SERIOUS ABOUT wine are likely to adopt a more casual approach when choosing bottles for a summer buffet. Moderately priced wines that can be erved chilled are as good a choice as ny, and selections that qualify include nported sparkling wines, 1984 White infandels, and 1984 Beaujolais.

Sparkling wine adds an air of festivity even the most informal dinner party, d with so many good examples availle for $5 or $6, serving bub- es with your buffet is probably e simplest and least expensive ay to give it a sense of occa- on.

Although sparkling wines, hich are the classic choice for pre-dinner wine, do not comement every kind of food, they e more versatile than many y still white wines. Not only the bubbles refresh the pale but they also cut across ly, fatty, and creamy dishes. e trick is to serve the wines ll chilled, and keep addinal bottles cold, especially r outdoors.

Not so long ago, the choice of arkling wines was limited to ampagne from France, Asti umante from Italy, and a section from California and ew York State that was, for the ost part, unexciting. When ampagne prices increased amatically in the late seven- s, other, less expensive dry arkling wines began to apar here. Imports, which represented only 10 percent of arkling-wine sales in 1975, w account for almost 30 percent—more than 6 million cases, virtually all of them from Italy, France, and Spain. Admittedly, most of the Italian sparklers are sweet Asti Spumante, and champagne accounts for two thirds of the French imports, but that still leaves a substantial amount of dry, moderately priced sparkling wines. Perhaps the most visible are those from Spain, whose shipments increased from about 10,000 cases in 1975 to 1.3 million last year.

In looking for good values, I limited my search to imported wines that cost no more than $8. (The prices listed below include full markup, but the wines are available in many stores for $1 or $2 less.) Attractive sparkling wines from Spain include Paul Cheneau ($5.79), Freixenet Cordon Negro ($6.99), and Delapierre Brut Selecto ($6.75). All are crisp, dry wines, as are Ackerman Brut ($5.99) and the richer Gratien Brut ($7.49), both from France. Two good dry Italian *spumante* are Torresella Prosecco ($7.49) and Cavit Chardonnay Brut ($5.99), which is less austere, with a bit more fruit.



Sparkling, White Zinfandel, and red.

ONE OF THE MOST surprising phenomena in the recent history of American wine consumption has been the sudden popularity of wines labeled White Zinfandel. In 1980, only a handful of wineries produced such a wine; this year, more than 100 firms will market a 1984 White Zinfandel. The Sutter Home Winery, which is generally credited with having pioneered the commercial success of this wine, made about 500 cases of White Zinfandel in 1972. In 1980, Sutter Home was up to 35,000 cases; in 1984, it made more than 500,000 cases; and it expects to double its production with the 1985 vintage. Most examples of White Zinfandel are actually pale salmon to pink in color, and the success of this wine has been such that it has inspired a new category called blush wines, a term that now appears in retail stores and, occasionally, on wine lists.

White Zinfandel is, technical-

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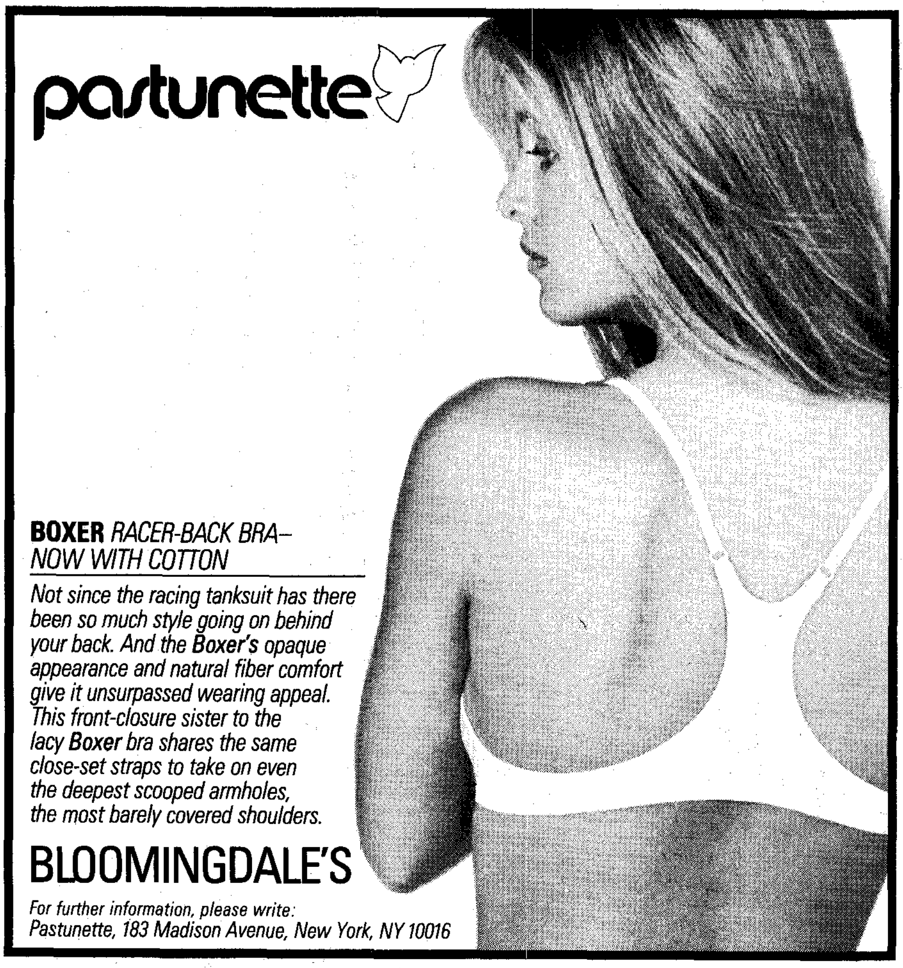

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ly speaking, a *blanc de noirs*—that is,
white wine made from black grapes. (Th
trick is to press the grapes and separat
the clear juice from the skins as quick
as possible, since the color of red wines
derived from the skins.) The idea is n
new, of course: The Champagne regio
produces the most famous *blanc de noi*
(most of its vineyards are planted wit
black grapes), and many California wi
eries have achieved some success wit
pale-pink table wines, most of which a
made from Pinot Noir grapes and labele
Blanc de Pinot Noir or Pinot Noir Blan
The current success of White Zinfande
however, far surpasses that of any oth
blanc de noirs and has, in fact, complete
transformed the market for Zinfand
grapes, which was so depressed in th
early eighties that many growers conver
ed their vineyards to Chardonnay or Sa
vignon Blanc. Although Zinfandel is no
the most widely planted red-wine gra
in California, some producers alrea
foresee a shortage for the 1985 harvest

White Zinfandels, and other *blanc d*
noirs wines, too, are not really whi
wines, but they are served chilled and a
drunk as if they were white wines. "Th
word 'white' denotes a style rather than
color" is the way one producer sums
up. Of course, using the name White Zi
fandel is a way to avoid labeling suc
wines as rosés, now an unfashionab
category. And it would be difficult to g
the $6 or $7 that some White Zinfande
command if they were labeled Zinfand
Rosé.

Trying to explain the popularity
White Zinfandel, Bob Trinchero, th
president of the Sutter Home Winer
says, "I believe it was the consumer wh
created the success of this wine, rath
than any special marketing approac
The wine has the color, smell, and flav
people want. It doesn't interfere wit
whatever they're doing, and people ca
enjoy it without having to discuss it."

Virtually all examples of White Zinfa
del are slightly sweet, with 1 to 2 perce
of residual sugar, and most are low in a
cohol as well. Also, White Zinfandel ha
somewhat more flavor than most of th
simple white wines with which it com
petes. As Paul Draper, the wine-maker a
Ridge Vineyards—which produced 3,0
cases of White Zinfandel in 1984—poin
out, "Chenin Blanc has relatively littl
taste, whereas White Zinfandel provide
flavor as well as sweetness. It's a litt
step toward red wine, and it's a legit
mate way to drink rosé." Trinchero, how
ever, makes the point that a true ros
made by letting the grape skins remain i
contact with the juice for a few hour
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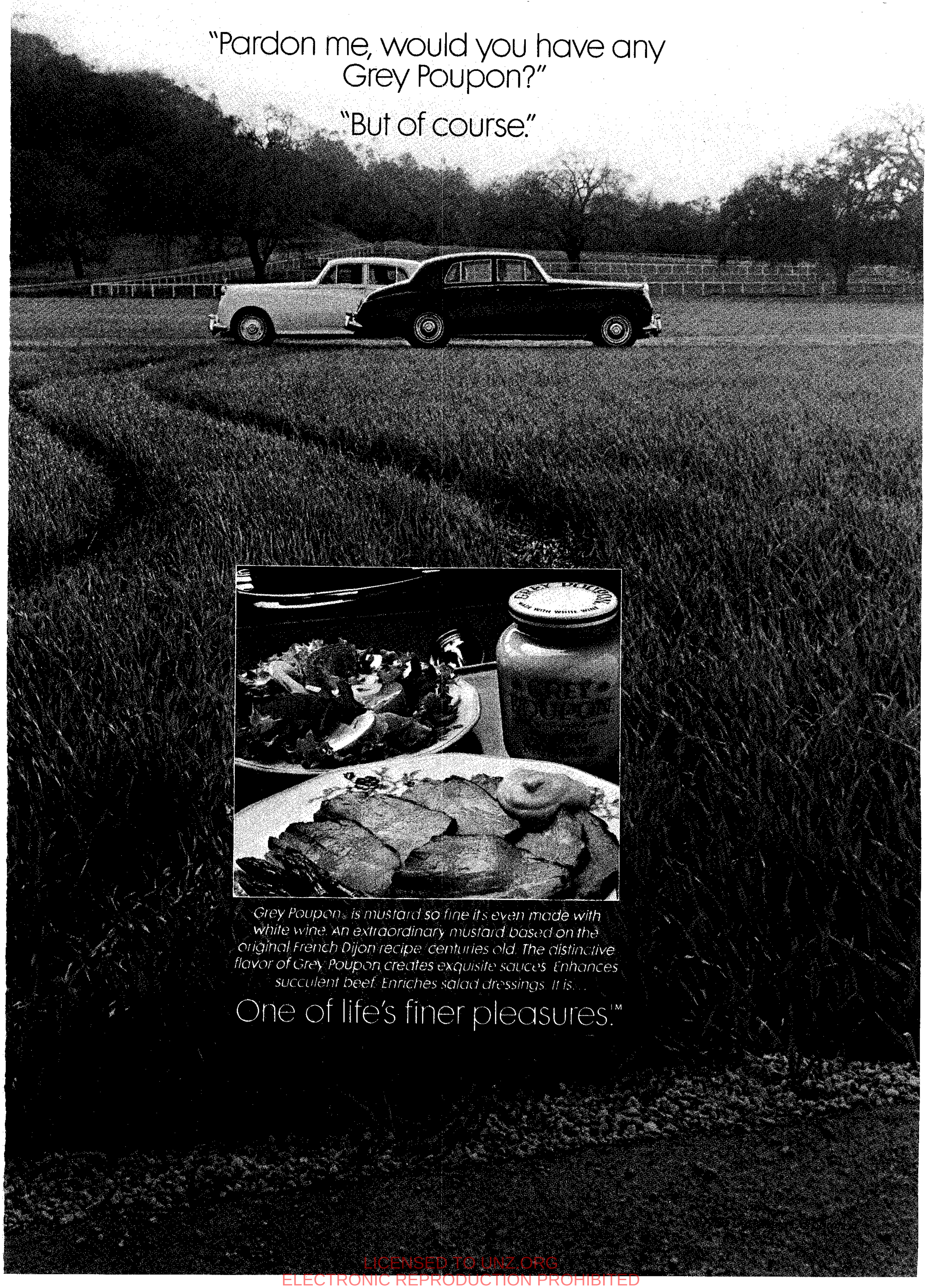

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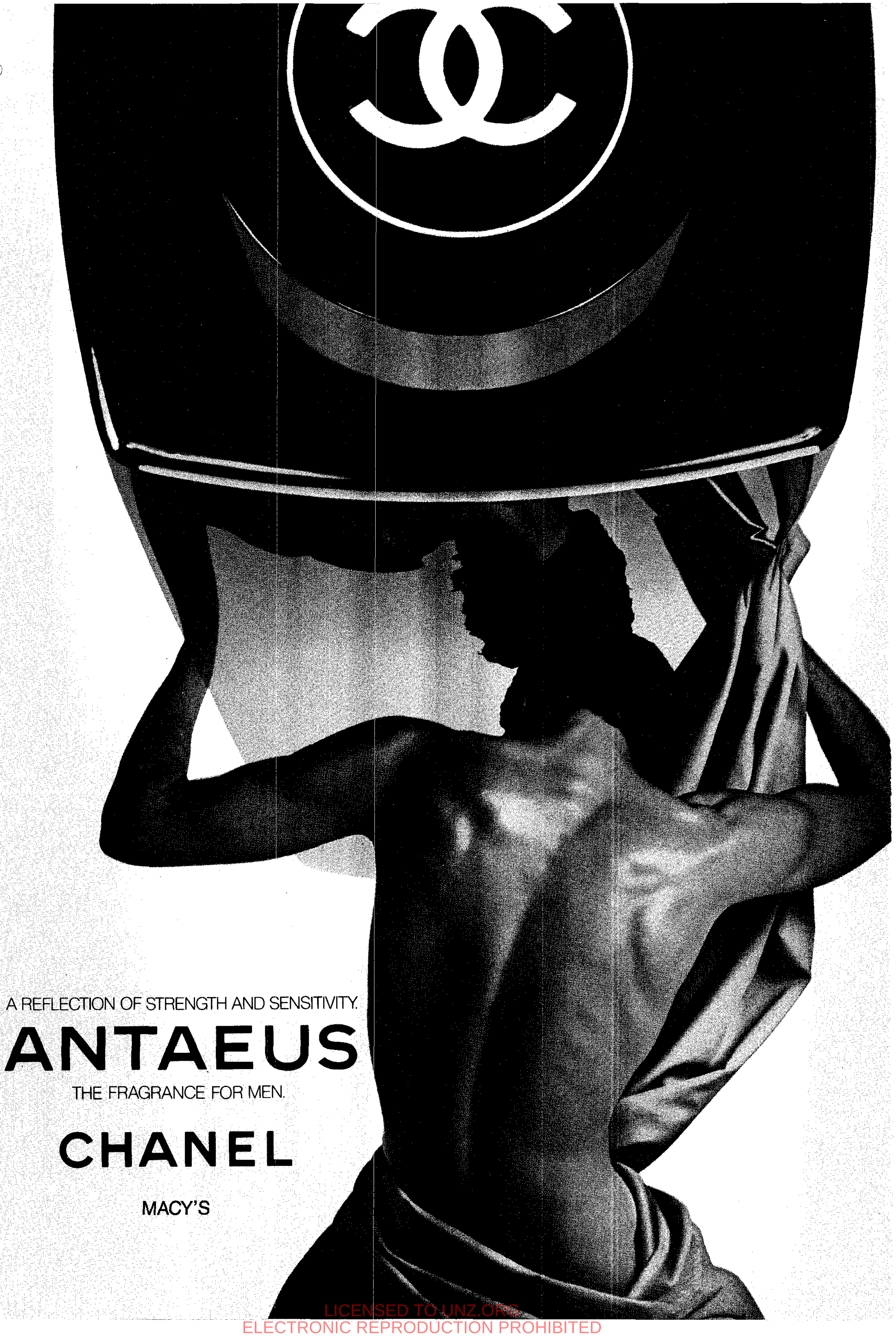

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to sip when properly chilled. (Remember that cold reduces the sensation of sweetness.) The wine will suit a variety of summer foods, including those that are spicy, because a slightly sweet wine has more weight than one that's bone dry.

Attractive 1984 White Zinfandels include the relatively dry examples from Buehler Vineyards ($5.99) and Ridge Vineyards ($6.99), and the pleasant, medium-dry one from Bandiera ($5.19). Appealing, fruity bottlings include McDowell Valley Vineyards ($6.49), Beringer ($6.29), the Monterey Vineyard ($4.99), De Loach Vineyards ($7.25), and the more modestly priced Bel Arbres ($3.99), made by Fetzer, and Paul Masson ($3.29). The versions made by Sutter Home ($5.49) and Grand Cru ($4.99) are a bit sweeter but no less enjoyable. (Those who want to sample a range of White Zinfandels will find more than a dozen on display at Yorkville Wine and Liquor, 1392 Third Avenue, near 79th Street.)

EACH NEW VINTAGE OF BEAUJOLAIS arrives here in two waves. The *nouveau* or *primeur* wines, which now account for more than half of the Beaujolais and Beaujolais-Villages appellations, arrive in November and December, within weeks of the harvest; the rest of the crop of Beaujolais and Beaujolais-Villages, and the *crus,* such as Morgon, Fleurie, and Brouilly, follow in time for summer entertaining.

Beaujolais is a wine that fully deserves its popularity—good examples have more fruit, flavor, and appeal than most light-bodied reds, plus a refreshing acidity that gives the wine a certain bite and enables it to complement a variety of foods. And since Beaujolais tastes even better when cooled, it combines the refreshing qualities of a white wine with the body and character of a light red.

The 1984 Beaujolais vintage was not as successful as the 1983 and 1982, but since Beaujolais is a wine that loses most of its charm (and much of its purple-red color and fragrant bouquet too) within a year or so of the vintage, a good 1984 is a considerably more appealing wine today than virtually any 1983, including the *crus,* many of which have already developed an acrid bite.

The most reliable producer of Beaujolais is Georges Duboeuf, who has bottled an attractive and widely available range of 1984s that emphasize the wine's fruit. Figure $4 to $5 for his Beaujolais-Villages (and those of other producers as well), about $1 more for most of his *crus,* including Morgon, Fleurie, and Chiroubles. Other recent arrivals—the 1984s from several shippers will not be here until June—include the appealing Beaujolais-Villages and Morgon of Sylvain Fessy and the pleasant Beaujolais-Villages of Joseph Drouhin and Louis Tête. ■

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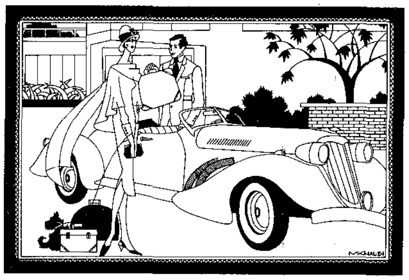

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NOGUCHI DOES IT HIS WAY

THE SCULPTOR'S NEW MUSEUM

BY JESSE KORNBLUTH

EVEN IN HIS EIGHTIES, LUIS Buñuel still found that his urge to destroy things was greater than his drive to create. Museums, for example. "The idea of burning down a museum," he said, "has always seemed more enticing than the opening of . . . a new hospital."

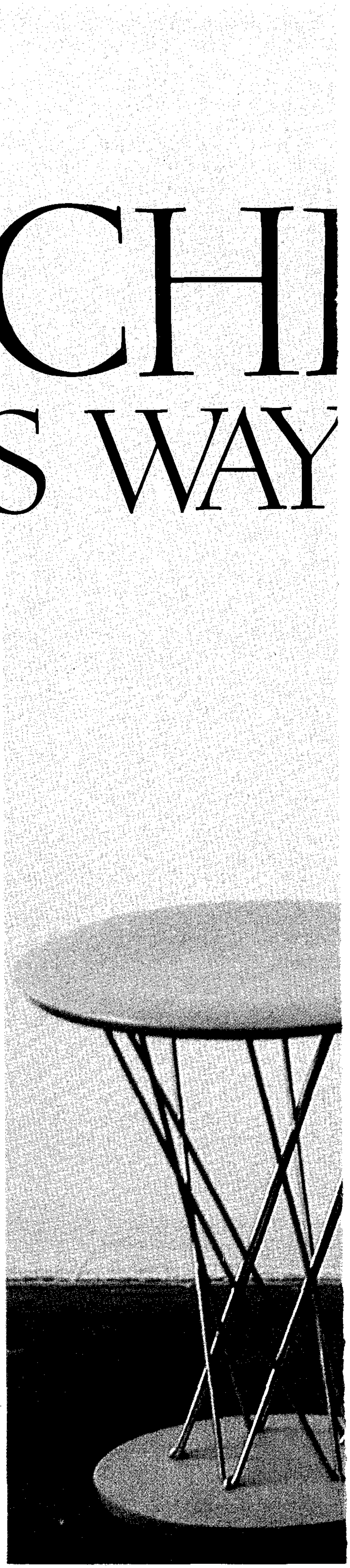
At 80, Isamu Noguchi doesn't feel as violently about museums as the Surrealist film director did—because no museum has ever exhibited the full range of his sculpture, he finds them merely irrelevant. But instead of spending six decades moaning that the very idea of museums denies him his rightful prominence, he's made a dazzling end run around them. In the 1930s, he started doing stage sets for Martha Graham. In 1943, he tossed off a paper lamp that instantly became so popular hardly anyone now remembers he invented it. In the fifties, he conceived a memorial bridge for Hiroshima and a lobby treatment for 666 Fifth Avenue. More recently, he created a marble garden for a library at Yale, fountains for Expo 70, a playground for Atlanta, and a park for Detroit; he's currently transforming a decrepit 28-acre park in Miami.

These projects have done more than buttress his claim that sculpture must be brought into "more direct involvement with the common experience of living"—they have made him one of the most widely enjoyed artists in America. And considered with his work in stone and steel, these gardens, parks, and public spaces have set him alongside Henry Moore in the pantheon of modern sculptors.

Isamu Noguchi, though intensely proud of his work, professes to despise that categorization.

"To me, the word 'distinguished' is derogatory," he says. "If I have shows every once in a while, it's because then they say, 'Okay, he's an artist.' But I'm not really centered on the idea of making expensive things and all that coterie stuff. I'm always trying to get away. I'm suspicious of other people—and of myself. And so I always feel, 'You're not where you're supposed to be.' "

For someone who claims to hate the



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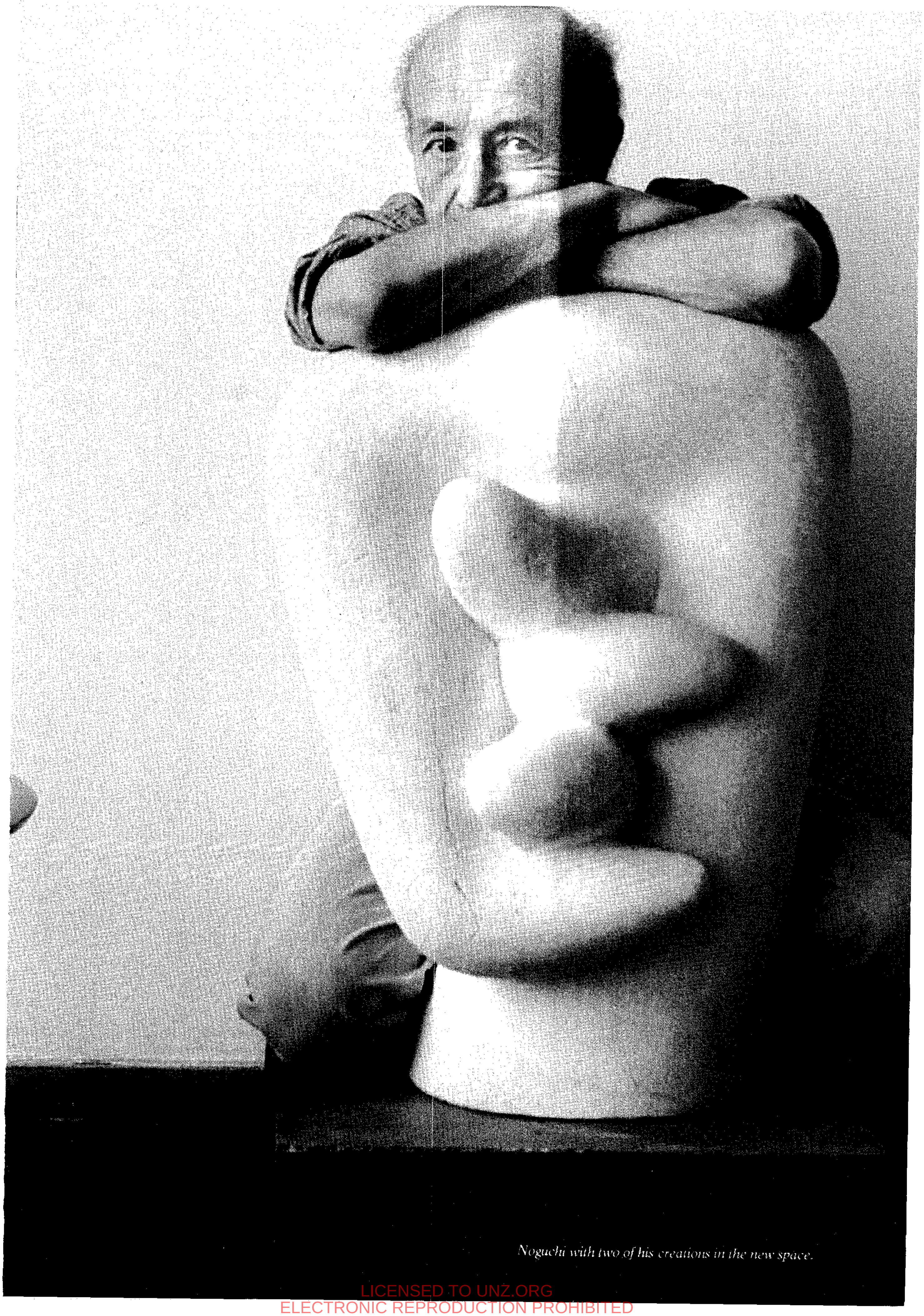
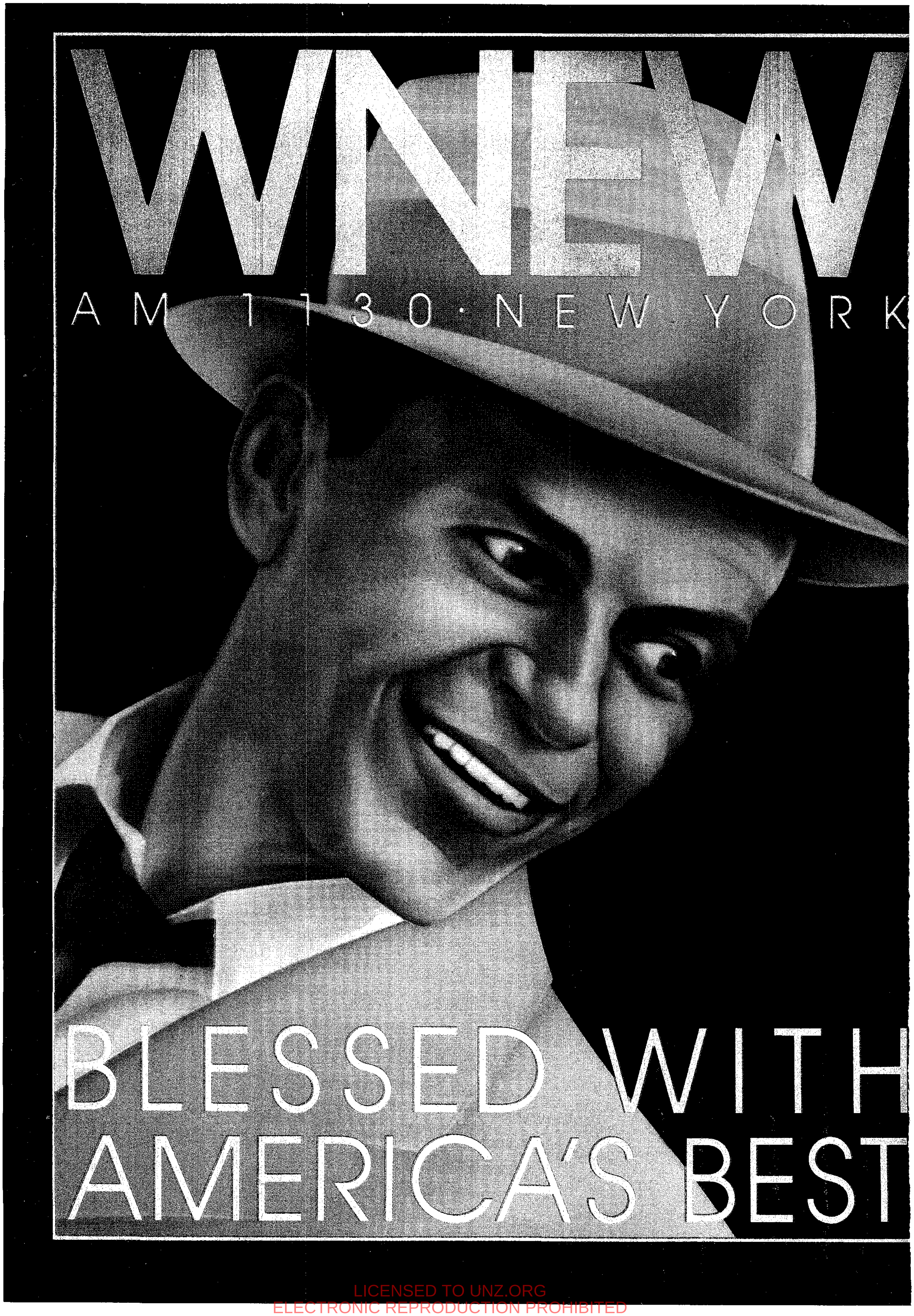


Noguchi with two of his creations in the new space.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way art events can seem indistinguishable from fashion shows, Noguchi did a curious thing last week—he attended a museum opening. More surprising yet, it was his own: the Isamu Noguchi Garden Museum, a 24,000-square-foot gallery space and rock garden set on a quiet corner of an industrial street in Long Island City.

Noguchi funded this museum almost entirely with his own money—he invested between $2 million and $3 million before the Department of Cultural Affairs kicked in $20,000—but he would have preferred no grand opening. This was completely in character. For years, Noguchi told his lawyers that this space should be called the Akari Foundation Museum and that his name shouldn't appear over the doorway. And all his friends knew, well before the opening, that his day would be made if, as the ceremonies started, he found himself elsewhere.

Control: *Visits are by reservation.*

Why, then, is Isamu Noguchi the first major sculptor since Auguste Rodin to have a museum dedicated to his work in his own lifetime?

VANITY WOULD USUALLY BE the explanation, but if that's the case here, Noguchi has annihilated all of vanity's usual signs. Well before the opening, he made plans to leave immediately after it for Israel, Italy, and an extended stay at his other studio, in Japan; when he returns, he says, he has no intention of "dusting off the past." Even if he did, he wouldn't be very good at it—as Noguchi is the first to point out, he is cautious and often antisocial, and it's inconceivable

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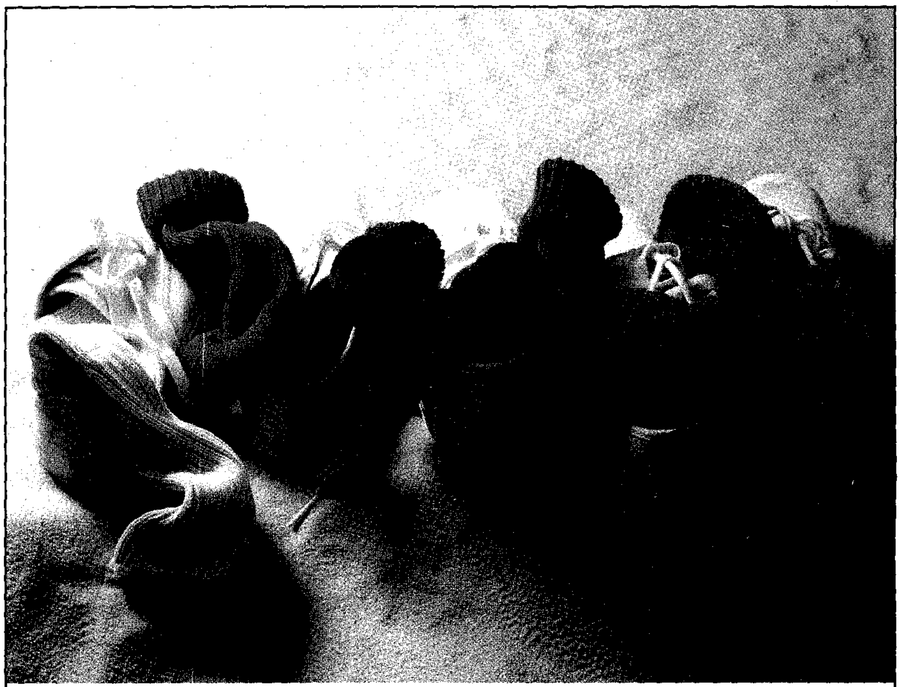
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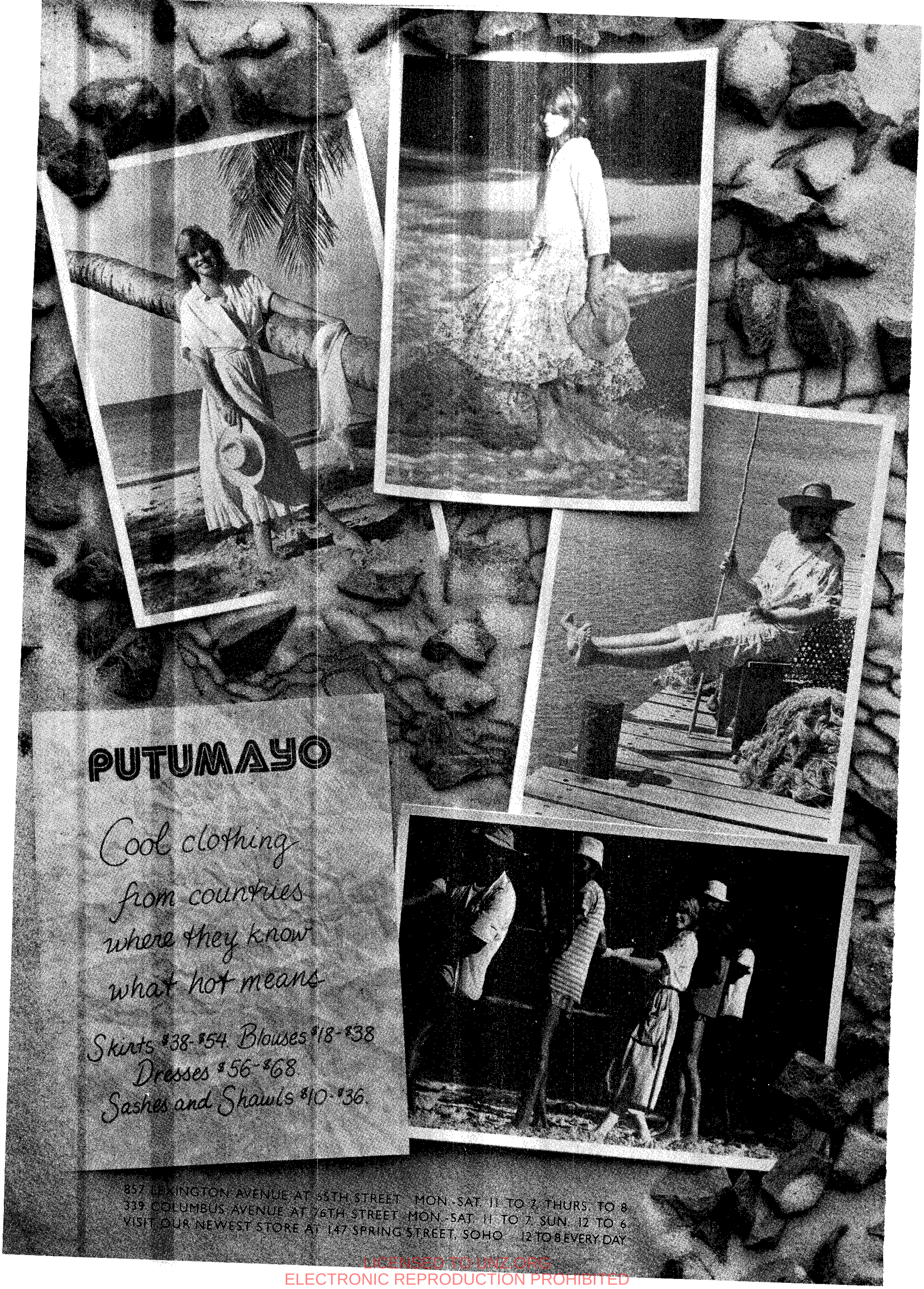

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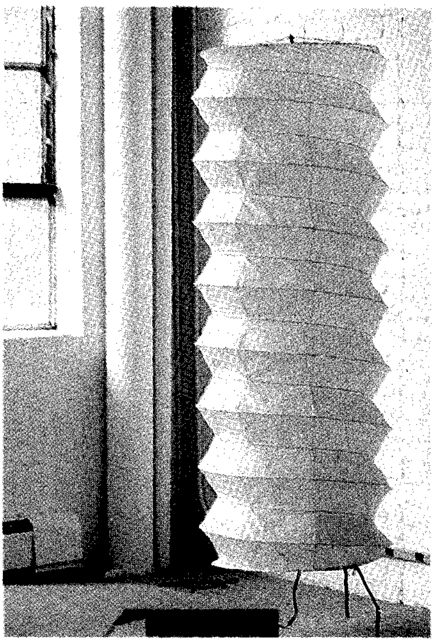
that he'd stand around the museum like a professional greeter. And if, in an unlikely dotage, he were suddenly inclined to glad-hand his public, the hours he's set for the museum give him very little opportunity to do that; in order to go there, you must call for a reservation (718-204-7088) and be willing to make the pilgrimage to 32-37 Vernon Boulevard on a Wednesday or Saturday afternoon between April and November.

Control may be a better reason. "He's collaborated with so many different people," suggests William Lieberman, chairman of the department of twentieth-century art at the Metropolitan Museum of Art. "This was an opportunity to collaborate with himself." What Lieberman tactfully omits is that, over the years, it was Noguchi's curse to work on public commissions that put him in direct conflict with bureaucrats like Robert Moses, who seemed to enjoy assassinating his projects at the eleventh hour. In the case of the museum, however, he and his longtime associate, Shoji Sadao, did everything just as Noguchi liked.



Classic: *The much copied Noguchi lamp.*

Underlying other explanations is what Henry Geldzahler describes as simple inevitability. "Artists dream of gathering their work; once the space became available, Isamu couldn't not do it," he says. "I doubt that he questioned the impulse. His belief in his own vision is so clear there's no strain."

Isamu Noguchi is, above all, a master of contradictions. He bristles at even mild rejection but can't tolerate acceptance. He has designed some of the most gregarious parks on the planet, yet he remains a loner. He has produced some of the most beautiful polished-marble pieces since Brancusi, but he claims his greatest enthusiasm is for his rough-

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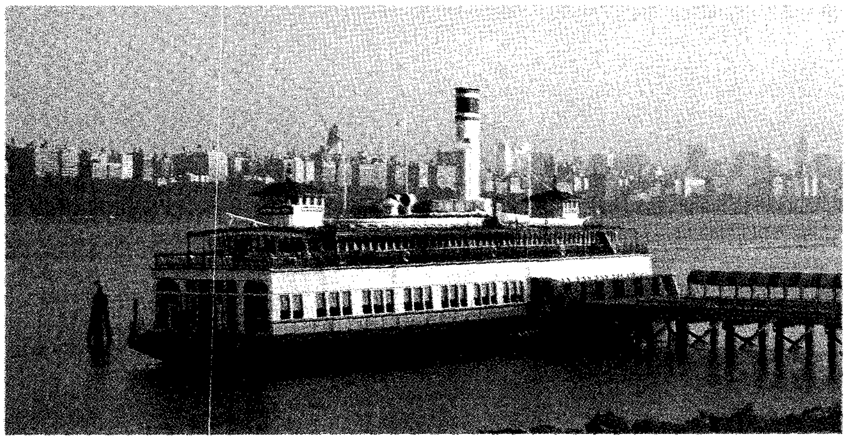

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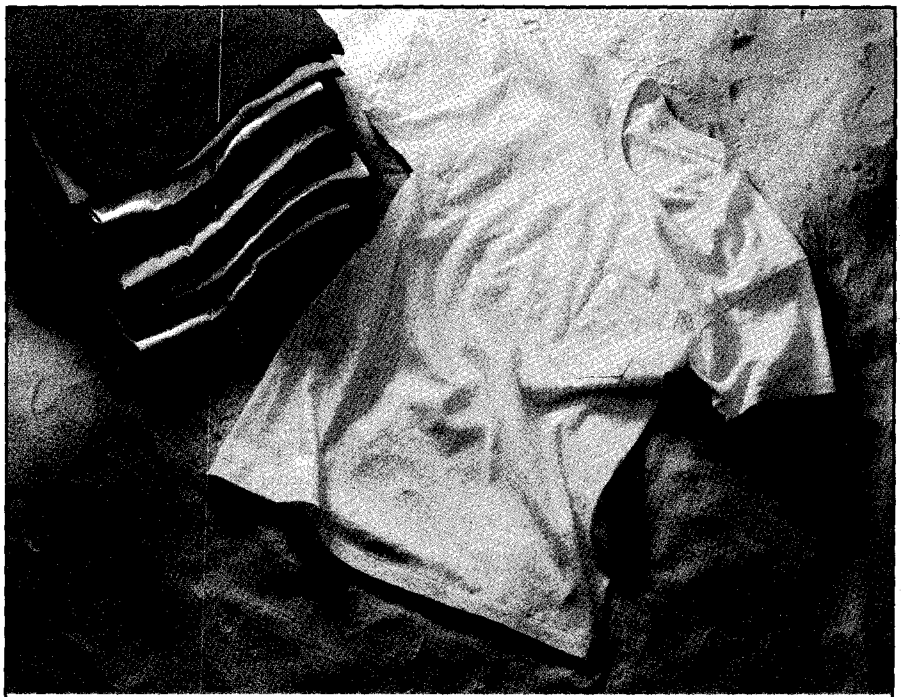

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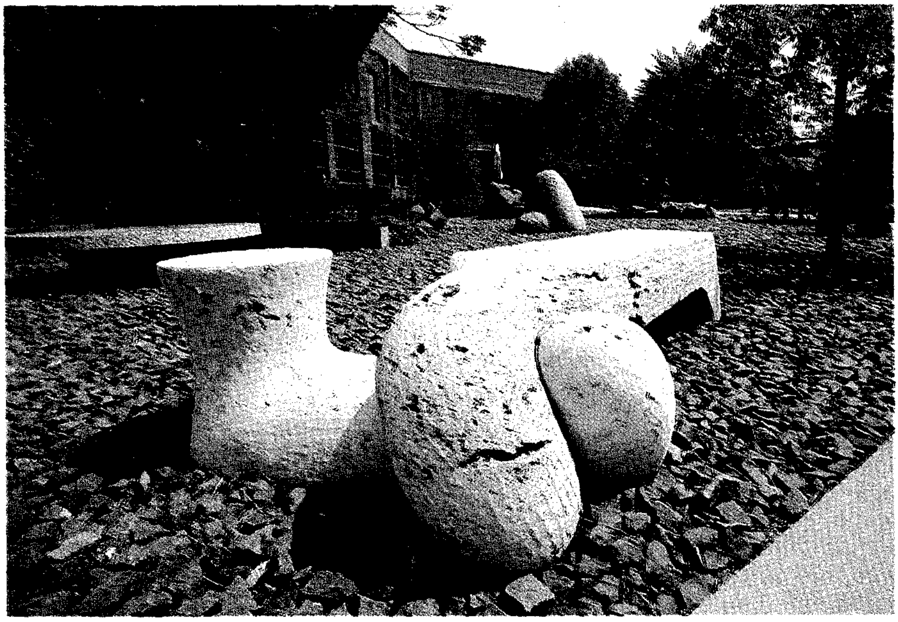
hewn sculptures of unfashionable basalt.

For such a man, even getting his own way cannot be pleasing unless, in the process, he creates fresh difficulties for himself. So while most octogenarians are trying to conserve every dollar, Noguchi has radically depleted his fortune. Now he must work—to show he is still a potent artist, to provide his museum with new pieces, and, not least, to ensure the museum's existence when its greatest benefactor is no more. It is a classic Noguchi dilemma. But over the past 60 years, Noguchi has become so adept at exploiting his conflicts that there's no danger his contradictory tendencies will cancel each other out.



Contradictions: *The rough-hewn pieces in the garden are among Noguchi's favorites.*

If Isamu Noguchi doesn't trust curators and collectors to establish his place in Western art and won't consider himself part of any group or movement, there's good reason. When his parents met in California, Yone Noguchi was a well-known Japanese poet and art critic on his way home from lecturing at Oxford, and Leonie Gilmour was a young writer and teacher. The birth of their son in Los Angeles in 1904 led Gilmour to assume they would stay together. But paternity was not, in Noguchi's view, a reason to remain in America. And two years later, when Gilmour brought Isamu to Japan to be reunited with his father, she discovered that Noguchi had taken a Japanese wife and had no interest in his parental responsibilities.

Undaunted, she settled near Mount Fuji and set about raising Isamu Gilmour as an American. Her method, inspired by her own education at Bryn Mawr, was to expose Isamu to the widest range of influences—his bedtime stories were from Greek mythology, William Blake, Chaucer, and Uncle Remus. Only when Isamu was thirteen did she decide to send him to school in America. But the experimental school in Indiana that she chose for

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him closed soon after he arrived; because she couldn't afford another school, he spent an unsupervised year at the facility, which had become, overnight, a military training camp.

Luckily, the school's founder rescued him and turned him over to a Swedenborgian minister and his family. As he finally completed his high-school education, Isamu worried about his mother and developed "a moral loathing" for his father. But despite his prejudice against his father's profession, he announced that he wanted to become an artist.

By 1923, that aspiration seemed unrealistic, and Isamu enrolled at Columbia as a pre-med student. Then, after a separation of six years, his mother returned to New York. The more motherly she became, the more her son resented her. Soon after she arrived, he took his father's name.

Still, it was at his mother's suggestion that he enrolled in a now defunct New York art school. Noguchi worked "as in a trance," producing so many sculptures that, at 21, he was regularly showing in galleries. But this "slick and quick" way of working palled when he saw an exhibition of Brancusi's polished-marble sculptures. When he applied for one of the first Guggenheim Fellowships, he said he wanted to study in Paris and Asia, the better to become "an interpreter of the East to the West."

In 1927, having won a fellowship, he found himself working in Paris as Brancusi's assistant. It wasn't until 1931 that he met his father in Tokyo and had what he euphemistically calls "long silent conversations." But he found consolation making terra-cotta pieces and exploring Japanese gardens; as he wrote in his autobiography, *Isamu Noguchi: A Sculptor's World,* "I have since thought of my lonely self incarceration then, and my close embrace of the earth, as a seeking after . . . some primal matter beyond personalities and possessions."

Back in New York, he tried to translate this aesthetic into vast projects: a 12,000-foot-wide pyramid of earth and wheat in the Midwest, a playground in New York with water chutes, a Benjamin Franklin lightning-rod sculpture in Philadelphia. None was then commissioned. (It was not until 1982 that Philadelphia got around to constructing the lightning rod.) He did establish a firm collaboration with Martha Graham and form a lifelong friendship with Buckminster Fuller. And he was selected to design the bas-relief that still adorns the Associated Press Building in Rockefeller Plaza. But the 1930s were mostly "a forlorn period" for New York artists who could support themselves—and because Noguchi could make a modest living casting heads, he was barred from more interesting WPA commissions. So when his friend Arshile

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Gorky suggested that they drive to California, Noguchi quickly agreed. "I was," he says, "always looking for new worlds."

Then Pearl Harbor transformed Noguchi from an American to a nisei. He fled from California and went to Washington, where an administrator of the American Indian Service suggested he might be useful developing recreational areas in an Arizona camp. "I arrived before the 'evacuees' got there," Noguchi recalls. "I was to be an administrator. But once the other Japanese-Americans arrived, I found that I was one of them."

It took seven months for Noguchi to obtain a temporary pass, which he used to put considerable distance between him and the relocation camp. "I don't make too much of it," he says, "but so far as I know, I'm still on temporary leave."

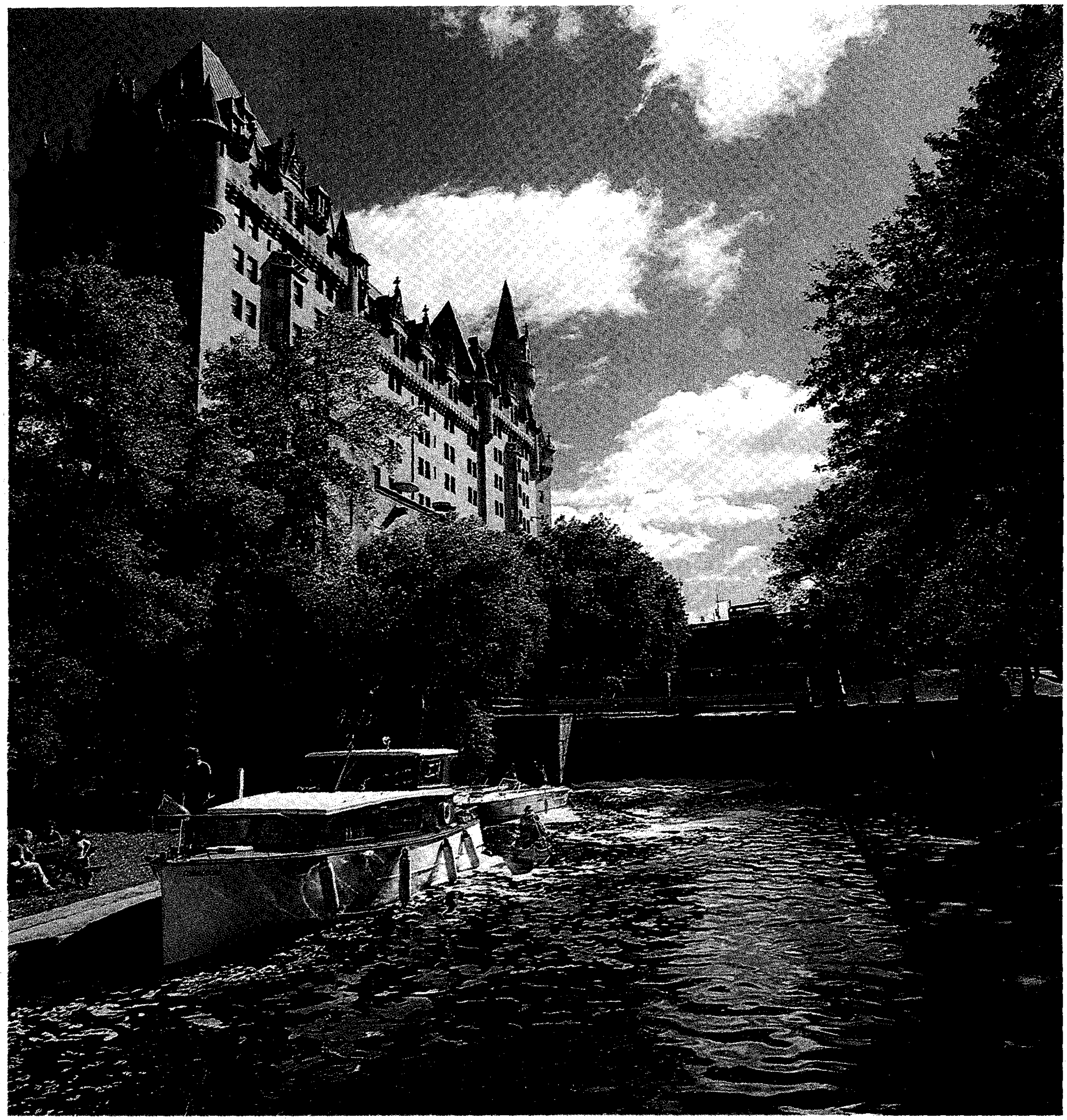
HAVING A CONVERSATION at the Isamu Noguchi museum with its founder is an exercise in sustained flight—40 years after the end of World War II, Noguchi is still a man who seems pursued. He has an office in the museum, a pleasant room overlooking the garden, but rooms with chairs hold very little attraction for him. Instead, he prowls, taking random walks that may lead him through the galleries to the architectural office where Shoji Sadao and two draftsmen prepare his commissioned work, down the stairs and across the street to the warehouse that he converted into a studio in 1961—or he may simply cover the same ground over and over.

This ritual, it turns out, is a neat précis of his career. "I go in a kind of spiral," Noguchi tells me as we race for the second time through a gallery filled with bronze and ceramic heads from the twenties and thirties. "I retrace my steps, then I go off in a tangent."

He pauses at a crate that has only this morning been unpacked. In it is a cylinder of polished marble, with a staircase carved in its center that leads to a spiral slide. It's a waist-high version of the slide in Noguchi's Atlanta playscape, and the cool marble—which comes, at Noguchi's directive, from the same quarry Michelangelo patronized—takes a visitor back to the elegant pieces Noguchi made in the 1920s, when he came under Brancusi's spell. It's a deceptively accessible piece—but a man with movement on his mind doesn't speak of it in those terms.

"Man becomes part of sculpture like this," Noguchi says. "You don't merely look at it, it's not something that has a frame around it. You experience it, and in many different ways. With your ass—you can slide on it. Or you can walk around it. It's matter manifest as energy."

This hyperactivity does not, however,



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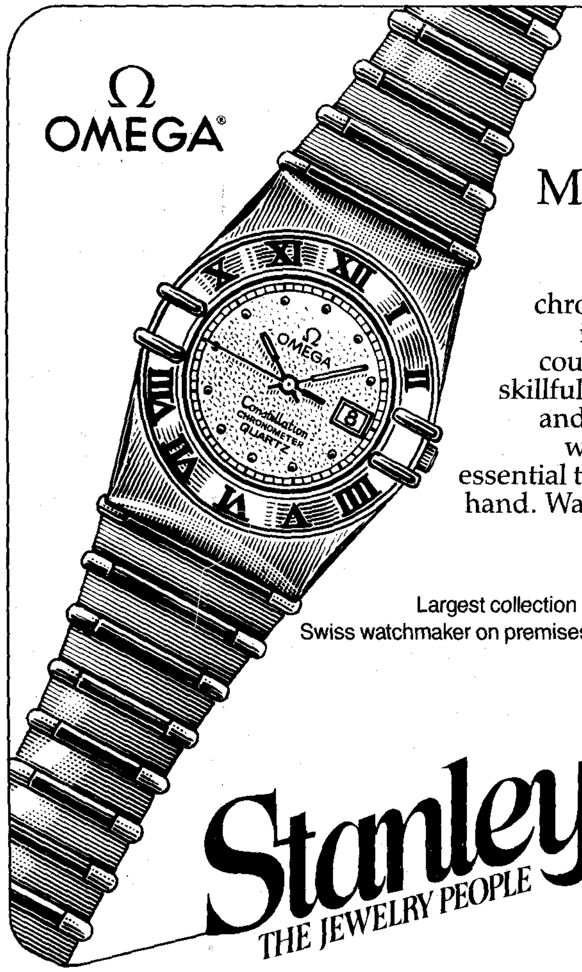
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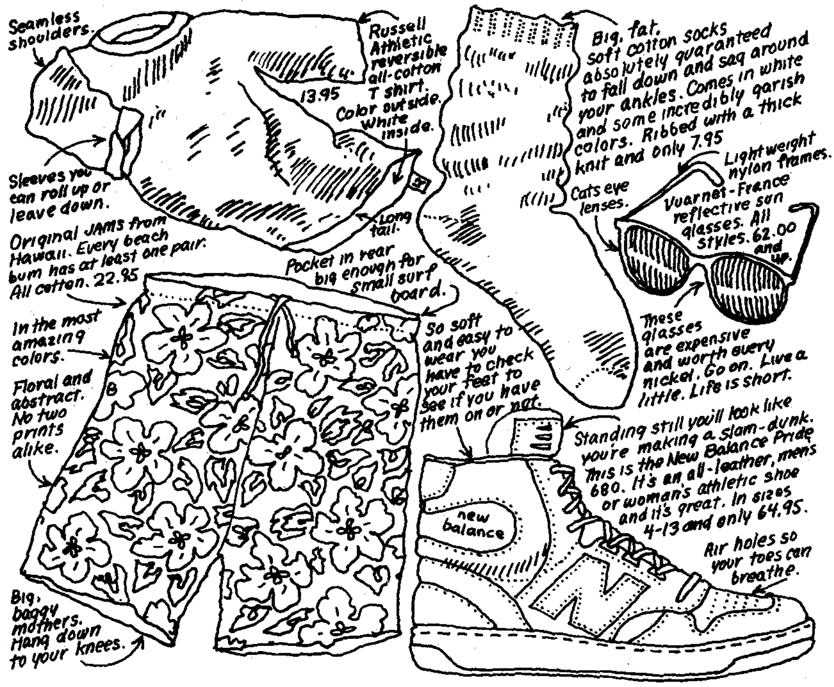
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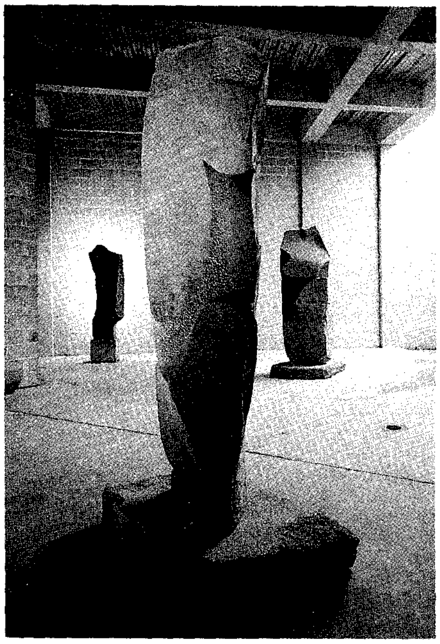
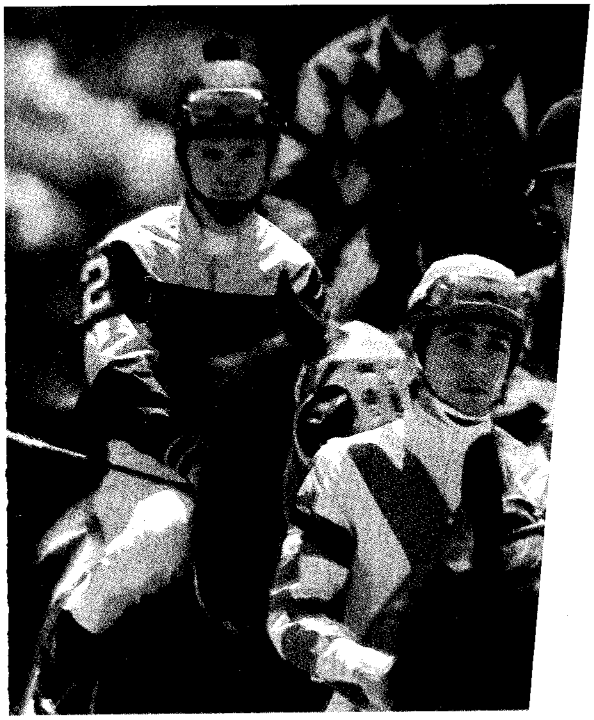
extend to the making of the piece. Noguchi's Eastern orientation and his apprenticeship with Brancusi led him to believe that this planet is all we have—and that the sculptor's task is to show how "the earth is a table on which we feast." For that reason, the artist who can be inhospitable in the extreme to people is religiously polite to his materials: "If a stone doesn't permit me to do anything with it and for five years I turn it this way and that, by the end of it, I'll probably have a better thing than if I'd been able to impose my will on it. When I do break it and do this and that to it, in a way I'm making love to it, I'm really getting inside it. But I don't need to make shapes, as many sculptors do. I try to dig into fundamentals."



Manifest energy: *The most recent works.*

So in order to get to the garden and the gallery that opens onto it, Noguchi rushes his visitors past the 350 pieces that he made before 1980. Here, set against gravel, concrete, and a few hardy trees, sit hunks of basalt and granite. He's left most of their surfaces rough, but here and there, he's carved and polished. Such naturalness makes these monumental sculptures so uncommonly self-effacing that it won't be surprising if visitors who think of Noguchi as an Oriental Brancusi mistake them for work by another artist and quickly pass by them.

IN FACT, THESE COMPARATIVELY UNadorned pieces of basalt and granite are the reason the museum exists. "I had this place for ten years, using it just for storage," Noguchi explains. "A photoengraving business had been here before, and the garden was reeking with the wrong kind of fumes. It was an inhospitable thing. But then more and more of my more recent



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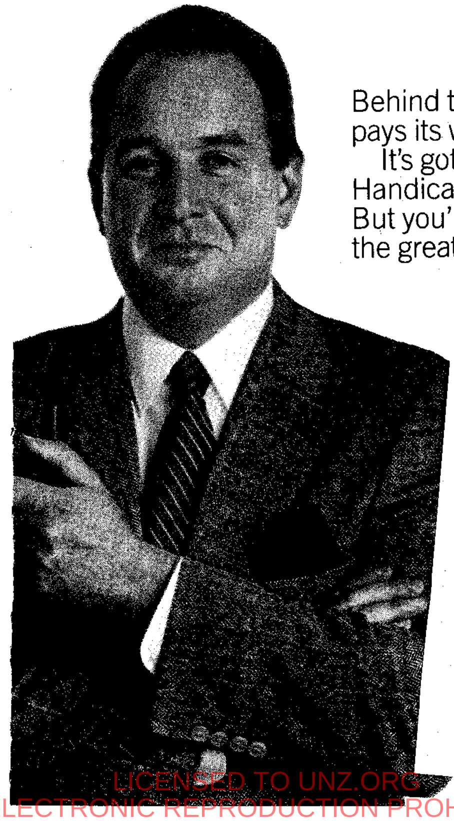

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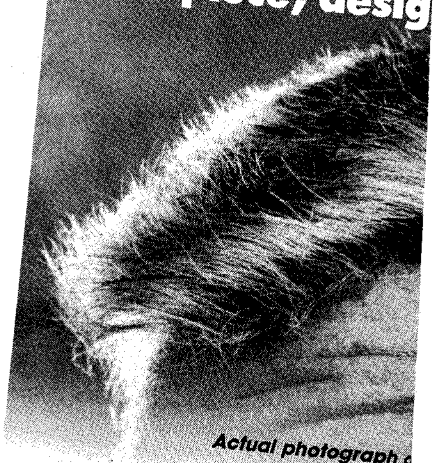

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sculpture wasn't being seen because it couldn't be taken to a gallery; the floors would have caved in."

In other periods, holding pieces back from the public might not have bothered him. For his recent work, such otherworldliness would have been unthinkable. It isn't that he intends these stones to be "last works" or a summing up of his artistic career. Far from it—he's refused three invitations to represent the United States at the Venice Biennale, and he agreed to do so in 1986 only when Henry Geldzahler argued that if the exhibit emphasized his ongoing work it would be impossible for anyone to call it a retrospective. So if he's partial to these basalt and granite pieces, it's for a more enduring reason: They defy time.

"When I began making sculpture, the times were hopeful—people believed," he says. "Now people don't. And why should they spend time making things that take time expecting them to last into another time? I do exactly that. I do things as if time was going on forever. I know damn well it won't, but the idea that things will last is part of the emotion that the object should give you. If you abandon that, you're into tricks."

Putting that very big message in a very solid bottle turns out to be energizing work. In Japan, Noguchi is working on a second museum: four buildings set around "a garden that doesn't belong to me." Closer to home, he hopes to do a park in Long Island City with his friend Mark Di Suvero, whose studio is happily just down the street from the museum. And through it all pulses the Miami park, which has taken five years and will, thanks to "bureaucracy to the *n*th degree," surely require another two years at least. He will not, however, need to spend very much energy as a mentor to upcoming young sculptors; when asked if any young artists find affinities with his aesthetics or situation, he replies tartly, "*They* think so."

BUT IF THOSE PROJECTS DID not exist, fear not—the Isamu Noguchi Garden Museum is sufficient to animate its creator. "I intend to disappear, to be free," he tells me. But he had, just seconds before, recounted in detail the tortuous trials of getting his museum even provisionally ready.

"I make everything more difficult," he says. "If I don't have accidents and obstructions, I don't think my work would be that interesting." And then, warming to his theme, he offers what might well be both a gloss to his too easily appreciated work and a major clue to his multi-faceted success. "I *value* difficulties," he explains. "The more problems you have, the better off you are." ■

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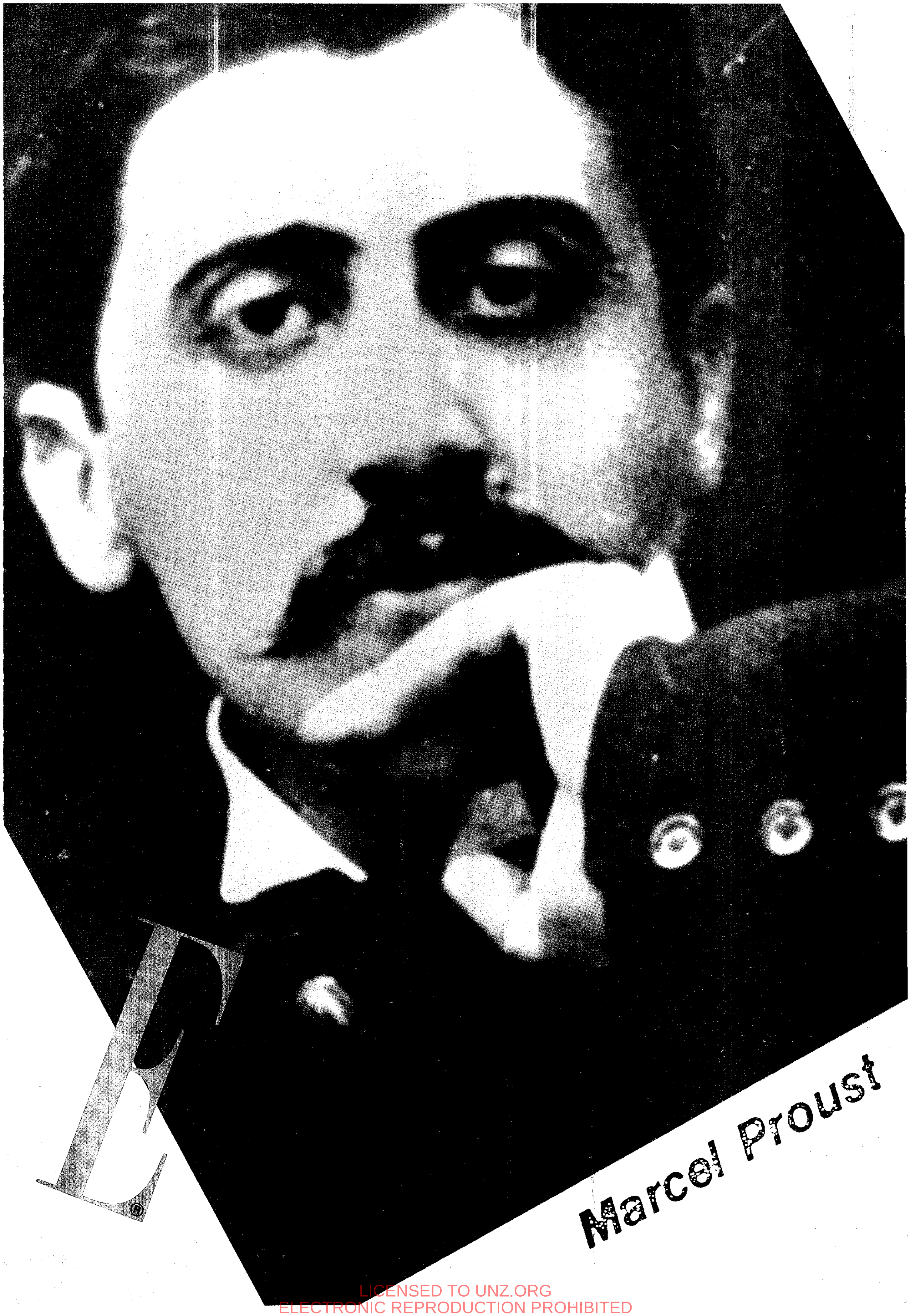


Marcel Proust

Books/Rhoda Koenig

A MARVELOUS PARTY

“...*Mailer* shows us the host and his sycophants, friends, lovers, wives. How does Norman come out? Crazy but nice...”

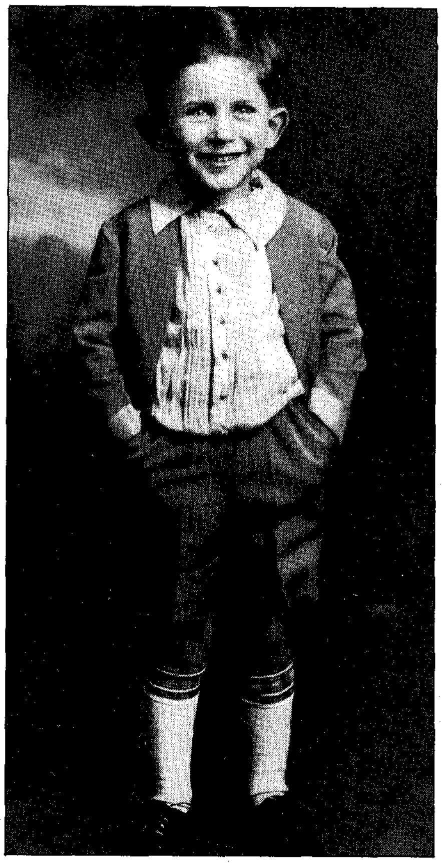
Mailer: His Life and Times, *by Peter Manso. Simon and Schuster; 718 pages; $19.95.*

I CAN'T QUITE AGREE WITH PETER MANSO that Jean Stein and George Plimpton's *Edie* attained a perfection of form that has “set the standard for cultural histories.” But that biography did accomplish something that beleaguered editors have been trying to do for years: eliminate the writer.

Like *Edie, Mailer: His Life and Times* consists of statements by people the compiler has interviewed; there are also excerpts from Mailer's books and letters and from other people's writings about him (Tom Wolfe: “I think Norman Mailer can climb into the same ring as James M. Cain”). Also like *Edie,* which was subtitled *An American Biography, Mailer* is rather big for its britches: *Life and Times* is a grandiose phrase for this gossipy ramble, which gives a much clearer sense of Mailer as a personality than as a writer. That probably couldn't be otherwise with this type of book—brief remarks from literary people and random quotations from reviews can't substitute for a sustained, intelligent critical voice. Manso, a *Playboy* reporter, seems more interested in deals and dirt than in the nature and quality of Mailer's art. There's too much about contracts and magazine excerpts, and it's taken much too seriously: *Playboy* editor Arthur Kretchmer pontificates, Norman-like, “There's a predilection for Kretchmer to publish Mailer.”

Yet this collection of verbal snapshots may, after all, not be a bad way to give the reader of a few generations hence a picture of what Norman Mailer did and what he meant to people. For all the ruminations about Mailer's *oeuvre,* all the brooding about his chances for the heavyweight-novel title, his place in history, I think, is less likely to be as a great writer of fiction than as someone who experienced, chronicled, and epitomized the craziness of America at mid-century. Taken on these terms, as a sort of sprawling, late-into-the night party, *Mailer* gives you an enjoyable time. There is the host, surrounded by sycophants with hinged chins; there is a huddle of rivals, sneering at the host's liquor as they sluice it down their throats; there are the decorative ladies, some of whom can even talk, and the benevolent friends discoursing on how wonderful Norman is and how much more wonderful he would be if he would only listen to them; there is the host again, taking a very long time to find the coat of one of the ladies....

“I was in a deep depression,” says Norman Mailer of his feelings on splitting from Lady Jeanne Campbell. “Here I was on my third divorce, and I hadn't thought about myself that way. I mean, with *my* mother?” But of course with his mother—it's not surprising that Mailer, now married to his sixth wife, has had trouble finding another woman with Fanny Mailer's relentless devotion. “I thought Norman was perfect,” says Fanny of her son when he weighed seven pounds, and her feelings haven't altered in 62 years. (“He was named *Nachum Melech. Melech* is ‘king’ in Hebrew—and that's what he was, our little king.”) Mrs. Mailer, who still can't understand why Norman hasn't won the Nobel Prize (“I think he might've hurt somebody's feelings”), has always championed her son against his enemies, from the third-grade teacher who gave him a C when he deserved an A (“To this day I hate her”) to Adele Morales, the wife he stabbed and nearly murdered (“If Norman would stop marrying these women who make him do these terrible things....”).

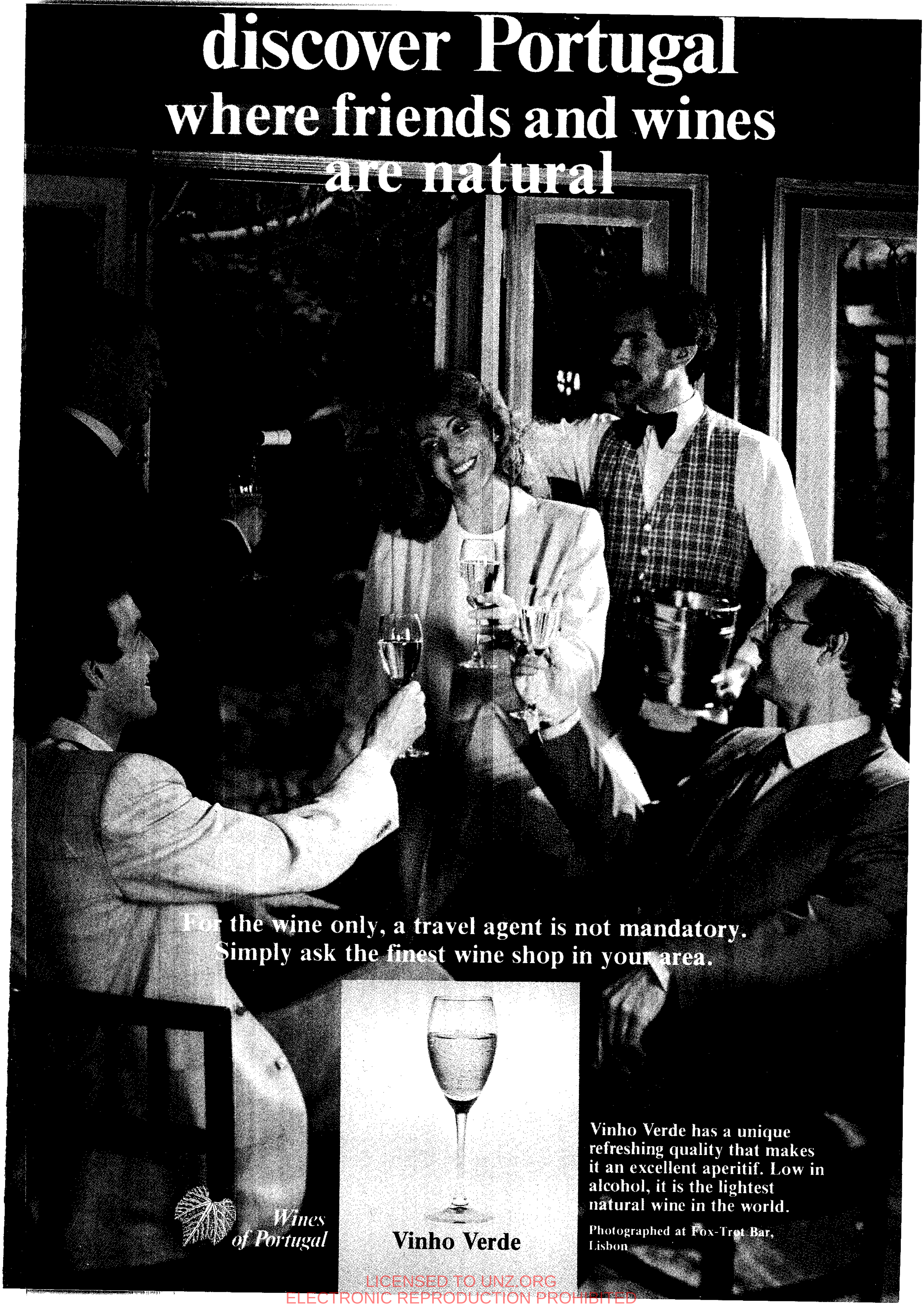


The little king: *Nachum Melech Mailer.*

Manso has put together a vivid account of the 1960 party that ended with Mailer's attack, an evening that sounds designed to give anyone a nervous breakdown. Mailer had the idea that he should run for mayor as the candidate of the disenfranchised—bums, prostitutes, runaways—and so he invited them to his apartment, along with Allen Ginsberg, Norman Podhoretz, and George Plimpton, whom Mailer turned on, furiously, for not having brought David Rockefeller and other members of “the power structure.” (Frank Corsaro: “It was probably bouillabaisse time all over the place.”) After the shrimp hit the fan, Mailer took off, but was soon down at University Hospital, telling the surgeon how to operate. One literary-historical detail remains unresolved: whether Mailer stabbed Adele because she was getting too cozy with another woman in the bathroom or because she told him he wasn't as good as Dostoevsky.

Manso has spoken to only two of Mailer's wives—Adele, who sounds rather subdued, and the present one, Norris, who is disarmingly frank (“Norman and I spent three days together at the Sheraton in Little Rock. What did we do during those three days? Mostly stayed in bed”). The other marriages sound like pretty good hell, breeding grounds for real and symbolic violence (Jeanne Campbell, say two friends, is the wife who is strangled in *An American Dream*). None of Mailer's children was interviewed, so there is no firsthand corroboration of a friend's remark that he is “an incredibly good father.” A rather obvious rejoinder, however, is that it's not difficult to be good when you're not around the children most of the time. Mailer does not seem to have chosen their mothers with any great care, which is not surprising in light of his repellently narcissistic reason for having children: so that his sacred sperm will not go to

Photograph courtesy of the Mailer family.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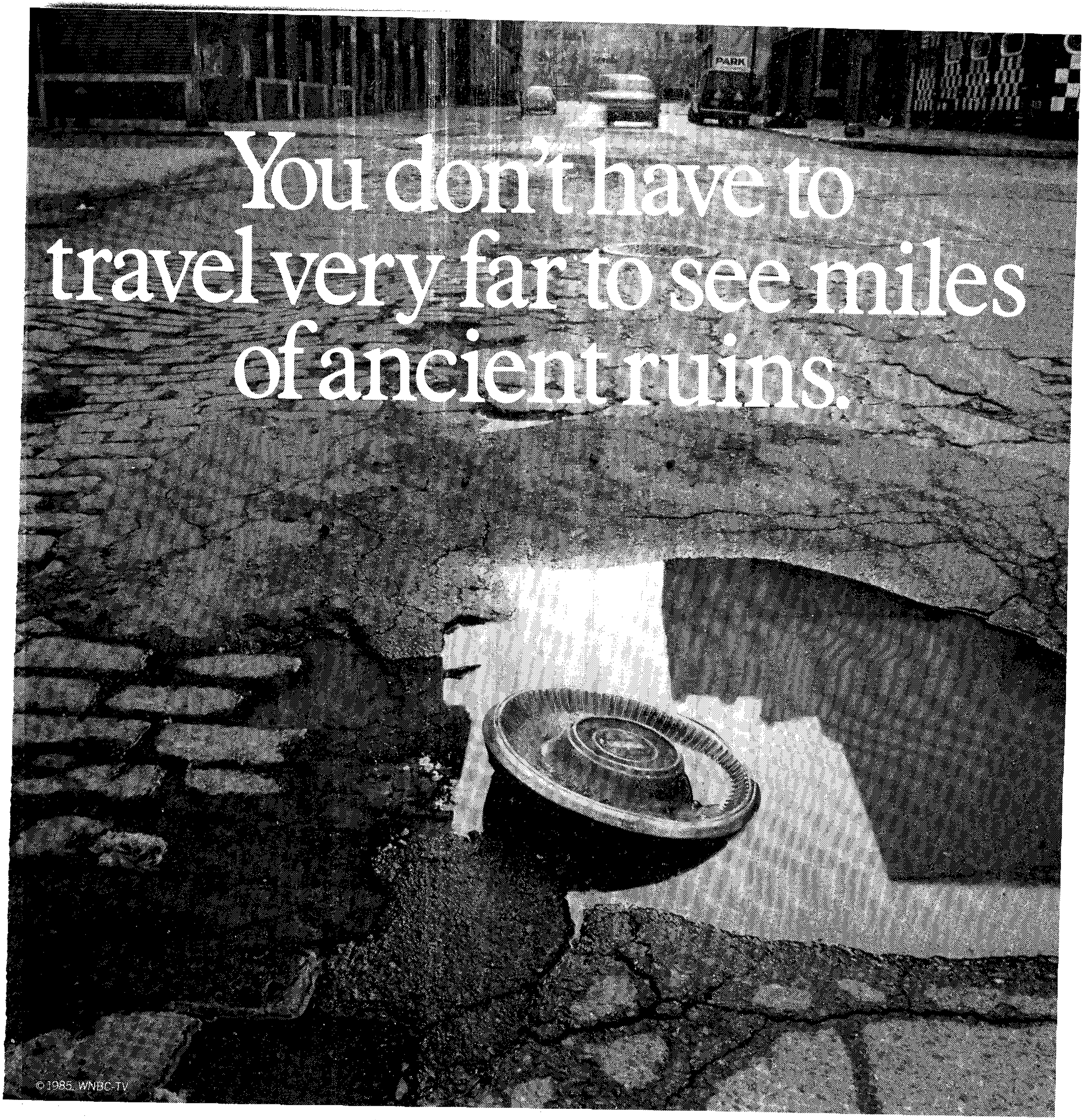
waste. (Manso's book has a friend saying that Norman thinks the sex act has no real meaning without the risk of having a child. There's no indication if he's recanted his more extreme statement, in *The Prisoner of Sex*—that he's excited by thinking he may be causing the woman's death in childbirth.)

Along with portraits of the many Mailers, *Mailer* gives us several amusing sketches of the rest of the floating party. Jose Torres, the writer and former boxing champion, who sounds like a splendid fellow, tells of the night he went up to Tom Wolfe, who had been calling him "Mailer's pet primitive," in Elaine's. "I grabbed him by the shirt and said, 'My name is Jose Torres. Do I look like a f----ing pet primitive to you?' He didn't have a response." Norman Podhoretz rumbles and bumbles about "my so-called move to the right." (Mailer says that he used to say Podhoretz was " 'really a great guy, and stand-up.' Today he couldn't stand up without having his arms around a missile.") Jan Cushing Olympitis makes a piquant cameo appearance, explaining how she reassured Norris, " 'I know what it's like to be with someone as difficult and well known as Norman'—years before I'd been dating Peter Maas, also Henry Kissinger." Diana Trilling comes across as perhaps the most likable and convincing person in the book, her sweet-natured monologues punctuated by flaky ramblings. "I've often wondered what Norman is like in bed," she muses, and "For good or bad, I think I introduced Norman to the uses of smell."

How does this clamor of justifying, self-justifying, hostile, and happy voices affect one's opinion of Mailer? I've never cared much for Mailer's puerile theories, of which much evidence is given here, about redemption through violence, knowledge through orgasm, and the equally puerile basis for them—his horror of being a nice Jewish boy, which drives him to become a romantic outlaw. (Is there nothing in between?) Yet the number of intelligent people who have believed and befriended Mailer, the number of beautiful women who have loved and married him, is impressive testimony, not only to his seductive powers but to a certain unassailable goodness. *Mailer* is, inevitably, filled with stories of its subject's misbehavior and bizarre irresponsibility (when he couldn't keep a date with his mistress, he sent his wife's brother!), but there are also innumerable tales of his loyalty and kindness. The friend who calls Mailer a good father says he treats Norris's son from her first marriage the same as his own; I can affirm that he certainly thinks of him that way. Though Mailer has eight natural offspring, a few weeks ago he remarked in public, "I have nine children." That may have been a crazy man talking, but it was a nice one too. ▬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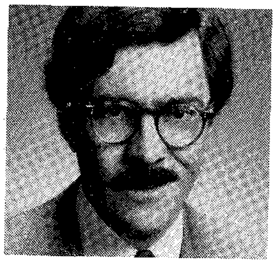

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Art/Kay Larson

THE DARING OF DAVID SALLE

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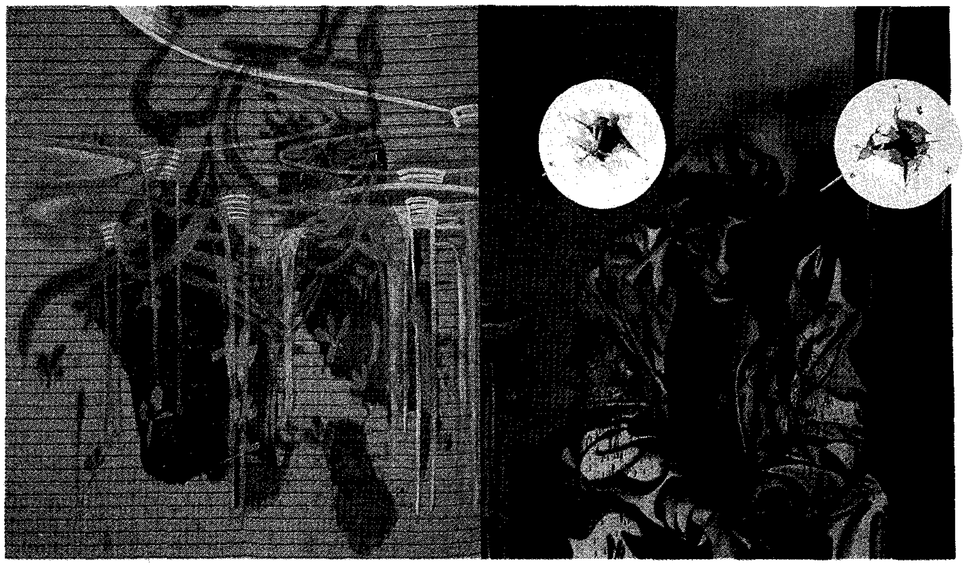

Elusive emotions: *Salle's* Miner, *at Mary Boone Gallery.*

GIVEN TIME, THINGS SORT THEMSELVES out. The artists who arrived with **David Salle** five-odd years ago have all responded differently to early promise. Some have never grasped their own potential. One or two have grasped too hard and foundered on their ambition. Salle is as ambitious as anybody, but he has not let it interfere with his readiness to grapple with painting. Each show thus edges out and triumphs over the one before. The latest, at Mary Boone Gallery, is the finest; it has a force and power that finally seem to be Salle's own. If he keeps on, he may yet justify his defenders' claim that he is the best painter of his generation.

Not much has changed except for his confidence. Salle's habit, as always, is to appropriate everything, from the logic of juxtaposing odd and jarring images (via Jasper Johns) to the images themselves, plucked from art history, from popular illustrations, from random encounters with the visual debris of American culture. Salle's art has always been ignited by doubt, especially doubt about the ability of painting to sustain meaning outside itself, to illuminate anything but its own nature. Salle's doubt, even more than his style, makes him an heir to Johns. In the beginning, I felt his anxiety infected even his relationship to his own work. The early paintings were brittle and unconvincing, as though pasted together hastily under that catchword "appropriation" in order to keep from himself his fear about having nothing to say.

But Salle has listened to his doubts and recognized in them a comment on consumer culture and the alienation it creates between people and things. Lately, he's been pushing painting daringly hard. The work now holds together, even when it should fly apart from internal contradictions. A mammoth painting like *Miner* gives you plenty to look at, think about, and respond to. Its parts are united by an elusive emotional tenor. The man with bowed shoulders and a hangdog sadness reminds you of a character out of a B movie on the class struggle. He is presumably the "miner": Two diamond rings float at arm level, reminders of the outcome of his labor. Fastened to the canvas on either side of his head are two cheap café tables with their tops smashed out, relics, one assumes, from a disastrous argument. Painted on the fabric panel at left are more café tables, hovering like a flying-saucer flotilla behind a woman's blue-limned outline.

Throughout, there is a sense of physical dissipation coupled with hints of violence. A steady thrumming of loss and sorrow fills the picture. The diamond rings are as far beyond the miner's reach as the woman floating in hyperspace at the left. Whatever he wants, he can't have. A political comment threatens to emerge, yet the picture will not allow tight connections among its parts. Dissociation is the message, but not the only one. The visual puns may recall Johns, but the mystery is of a different order—less cerebral, more like a Ross Macdonald story, with its overtones of the decay of hope, the imminence of pain.

Salle is better at taking risks. The new works include startling visual bravado: the smashed tables in *Miner;* the frieze of blue-tipped rods bristling out of bare plywood in *My Head;* the floating semaphores of green felt on one half of *The Bigger Credenza.* While similar aggressions were committed earlier, they make more sense now, and strike harder. Salle's not just a B-movie cinematographer; increasingly, he's a daring tactician stretching visual associations to their limits and beyond. (Mary Boone Gallery, 417 West Broadway; through May 25.)

OUT OF THE GROSS OF PERFORMANCE artists who have merged their lives with their art over the last two decades, only **Gilbert and George** might be recognized in any parlor in England. Why have they penetrated the great middle class where others have not? I can only guess that it's because they are themselves so perfectly staid and respectable, so tweedy, so single-minded. They met each other in 1967 while art students at London's St. Martin's School of Art and have operated as a team—a single persona in a collective identity—ever since. Such self-abnegation isn't rare—Marcia Tucker is currently putting together a show at the New Museum of a dozen or more such artists—but Gilbert and George are so, well, *demure* about it.

Being a "living sculpture" allows them to comment "objectively" on aspects of life that would otherwise be too prickly for parlor discourse: male love and eroticism, the yearnings of the young British underclasses. The show at the Guggenheim Museum (organized by the Baltimore Museum of Art) offers no surprises but plenty of the photomurals of the last decade. *Winter Flowers* is a kind of love-poem bouquet tossed to George (whose head reclines like a mountain range

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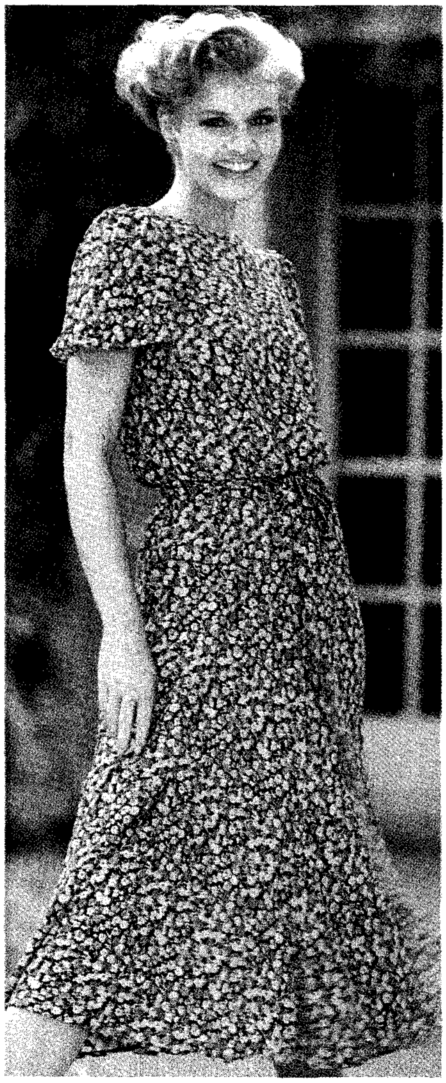
across the bottom of the picture) from Gilbert, tucked into an upper corner, gazing wistfully down at George and at boys playing ball on a snowy field. *Outspan Lick* is a paean to the sting of desire: two quivering tongues lasciviously groping toward two slices of tart citrus hanging just out of reach. Women never appear. Handsome males, sensitive males, males peeing, males caught by the twin blights of poverty and injustice, males in the throes of poetic feelings—these are Gilbert and George's polite preoccupations. The photomurals become moralistic greeting cards. In the latest work at Sonnabend, the commentary is a little more pointed but no less discreet. The "living sculpture" is harmless and lovable, a clever teddy bear quoting from Joyce and pointing a finger at pain, but from a thoroughly British distance. (The Guggenheim Museum, 1071 Fifth Avenue, at 89th Street, through June 16; Sonnabend, 420 West Broadway; through June 1.)

Sue Coe STUDIED AT LONDON'S ROYAL College of Art, and there is nothing restrained about her anger. Her work willingly hovers on the outer limits of art-world respectability, like Daumier's. Politics, for her, is a path strewn with victims. With the instincts of a muckraker-journalist she draws characters deformed by political and moral torture: animals in grisly experiments; women raped; the homeless oppressed by landlords; the harsh fate of South African blacks. If there is a certain predictability about these topics, at least Coe allows no condescension in her drawing. Her characters are tossed about in dark, giddy spaces by forces beyond their control. Through these near-black mergers of graphite and oil paint, bloodred legends protrude like banner headlines, often with a bitter, sarcastic poetry in their own right: "If animals believed in God," reads one, "then the devil would look like a human being."

Unfettered moral outrage is as rare in this "expressionist" age as it was during minimalism. Coe's first New York solo show, in 1983 (this is only her second), was a tough, uncompromising, and welcome debut. Yes, she's a hard-liner, but no great satirist was ever dispassionate or evenhanded. Watch her carefully, because there is intelligence at work here. (P.P.O.W., 216 East 10th Street; closed.)

Stephen Davis SPENT TEN YEARS ACquiring a respectable reputation in California with abstract paintings that projected from the wall. Now that he has settled in New York (as has his dealer, Malinda Wyatt, also from Los Angeles), he has retained the occasional triangle or square and sent it floating in among a tangle of drips, meanders, and sketched images, in paintings that assault you with



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the controlled dissonance of jazz. He's new at this, and still trying to figure out where to take it; sometimes the uproar gets out of hand. But in the meantime, the experience puts demands on your attention and rewards you with a lingering pleasure in the combat. When the parts do cohere, as in *I, Africa, Homeless*, they still manage to jostle one another like protons in a nucleus, threatening fiery dissolution. (Malinda Wyatt Gallery, 202 East 10th Street; through May 16.)

ANIMALS AND MEN IN **David True**'s SYMbolism are preoccupied with acts of transformation. Since metamorphosis is a private state, True's paintings enmesh you in a mild voyeurism, as though you were watching the rites of a secret religion through a gauzy curtain. This reticence is faintly irritating, especially since it is echoed by a dreamy color scheme and a "thin" painting style. But the paintings' wispiness—they seem concocted out of clouds and steam, their creatures plucked from the air—is thoroughly consistent with True's poetic intellectualism and his fascination with shamans.

A shaman makes an appearance in *Winter* as an emaciated and ghostly man-image, a sorcerer losing his powers, perhaps, or a victim of spiritual wasting away. Next to him is the flayed carcass of a deer, a pathetic creature stripped of its wildness. At right is a horse with antlers strapped to its forehead—an awkward, domesticated animal trying to impersonate a deer and looking pained by the effort. Unspecified disasters seem to have troubled the natural order of things; you get a sense of the world gone awry but no feeling for why that's so. True's surrealism may be faintly literary, but it's never the shabby sort that trades on cheap sensation. Now if he would only pay attention to the texture of his paint. (Edward Thorp Gallery, 103 Prince Street; closed.)

In brief: Dennis Smith WAS 32 WHEN HE died, and still working out a witty, satirical style caricaturing Grant Wood optimism. In *Corn Eaters*, from 1980, a stolid American family chomps on its cobs, casting maniacal glances our way, as though the gorgeous farmland behind them had driven them mad. Oddly, he was drifting from subtle sarcasm toward a harsher version when he succumbed to illness. Still, he had talent, even if not yet fully realized. (Phyllis Kind Gallery, 136 Greene Street; through May 31.).... **Glen Baxter**, an Englishman born in Leeds, inhabits some strange netherworld between art and cartooning. He's a big hit in Britain but not so well known here—which is a shame, since he rivals *The New Yorker*'s Roz Chast for humor delivered charred on the outside and rare at the center. (Holly Solomon Gallery, 724 Fifth Avenue, near 57th Street; through May 18.) ■

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GOING FOR THE GOLD

"...*Christopher Columbus* is simplified and oddly cast, but after an hour or so we dismiss quibbles and start rooting..."

WHAT WE GET ON **Christopher Columbus** (May 19 and May 20; 8 P.M.; CBS) is not exactly Samuel Eliot Morison. Columbus has been simplified for television. The TV Columbus, for instance, is more of a scientist than a mystic. (He consults astronomers instead of the prophet Isaiah.) He has only one brother instead of the two who made such mischief in the West Indies. (Poor Giacomo has been "disappeared," like C.C.'s fourth, unauthorized voyage to the New World.) It would never occur to him to fight *for* Portugal *against* his native Genoa. (He isn't, after all, a pirate.) He is opposed to slavery, and feels bad about the Inquisition, and seeks merely "gold for the state, souls for the Church," and honor for himself. (If he sells some "cannibals" on the open market, it's because he can't afford to feed them in captivity and the king of Spain needs pocket change to punish France.) He is the noble victim of bloodthirsty Hidalgos, hypocrite priests, and jealous court politicians. (He is *not,* in other words, a lousy and brutal administrator.) Besides, his wife loves him, and so does his mistress, and nobody seems to know that he's Jewish.

On the other hand, Morison, in his two-volume biography of Columbus, had to stick to the facts. CBS doesn't. So CBS gets Faye Dunaway. And Faye Dunaway is terrific.

Faye Dunaway is Queen Isabella on the *Christopher Columbus* mini-series. She gets maybe 30 minutes of the six hours. Most of the time, she is all face. We don't even see her hair, under its various queenly coifs. Her ears, too, are missing. But she doesn't need the rest of her body. She has eyes that paralyze—every once in a while, that mad gleam, half erotic, usually when she's talking about religion—and a mouth that eats the heart out. If I were Columbus, I would never have left Córdoba, or Seville, or the Alhambra, or wherever. (The mini-series is geographically promiscuous.)

Whereas Nicol Williamson is an odd, rather lopsided King Ferdinand. *His* face keeps falling from attention. He may be thinking about Henry VIII or Hamlet, although Ferdinand was less thrilling. And Max von Sydow, as King John of Portugal, is obviously thinking about Ingmar Bergman instead of Jesus Christ. Both royal without much enthusiasm, they go for the quirky, as if to keep themselves awake: Who *is* this wrong-way weirdo, this Columbus? Why should I care about the Florentine cosmography of Paolo Toscanelli? Aren't there already too many megalomaniacs for one Europe? On the whole, I'd rather kill a Moor.

If Dunaway knows how to queen, Eli Wallach, as Hernando de Talavera, doesn't know how to priest. Dunaway is supposed to confess to Wallach. Wallach is lost in his role, somewhere between indignation and smirk. Why, he seems to be wondering, do I stand around in a chasuble, being so mean-minded? Are chasubles risible?

By now, you will have noticed that I'm avoiding C.C. He is impersonated by Gabriel Byrne, an Irishman and alumnus of Dublin's Abbey Theatre who has also been a Nazi for Michael Mann (*The Keep*) and an Israeli district attorney for Costa-Gavras (*Hannah K.*). I like the ecumenical spirit of *Christopher Columbus*—an Irishman as the Italian Jewish navigator; a Swede as the king of Portugal; a British Ferdinand; an Eli priest; the Spanish Dunaway; Rossano Brazzi as Diego Ortiz de Vilhegas and Raf Vallone as José Vizinho and Hal Yamanouchi as the West Indian chieftain Guacanabo—and Byrne is plucky.

He will age as we watch, as though mapping his disappointments on his face. (On his wedding night, in fact, he reads maps while Audrey Matson waits for him in the usual filmy almost-altogether.) He will wear a little red cap, and then a blue one, and read Marco Polo and Ptolemy, and ogle some gypsies, and listen in Iceland to some of your basic sagas about Eric, and stomp a grape, and skewer a Moor, and spend seven years on his knees petitioning Faye Dunaway for his square-riggers before he brings horses and discovers tobacco in "paradise" (your basic Haiti). After which there are floggings, and venereal disease—desire under the palms—and the ever-popular rape and pillage, and, of course, court and ecclesiastical flimflam.

Byrne perseveres, earning his gray hairs. He struts and skulks. He enjoys his women—Matson and Anne Canovas—somewhat less than his square-riggers and his dream of "Cathay," but fathers a son on both of them, which is as much sex (or static cling) as *Christopher Columbus* is prepared to indulge in, unless we count the teenybopper romance of a

The face: *Faye Dunaway, acting with eyes and mouth, as Queen Isabella.*

Photograph by James Hamilton.

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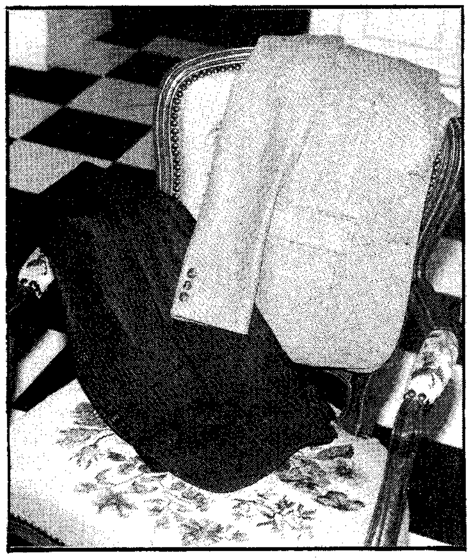

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shipmate with a West Indian cutie pie, or Faye Dunaway's random eyes. He works hard to communicate an upwardly mobile nobility in the service of cosmic yuppiedom: Who says you can't have it *all?* I like his brave effort, but TV heroes snort too much, as if to prove they're stallions. Everybody, including Ferdinand, keeps telling him, "You're a great man—why are you so stubborn?" and he greedily believes both terms of the equation. He reeks too much of stubborn greatness; he wants his face on a coin.

The boats are neat, and so is Haiti. The director, Alberto Lattuada, knows how to storm and has a nice eye for the beach and wonder-making vegetation. Laurence Heath, assisted by Lattuada, Adriano Bolzoni, and Tullio Pinelli, has written a screenplay that at least takes into account the rapaciousness of our first conquistadores, even if the screenplay does incline to a noble-savage bias. (Why not? We are talking about an imperialism of the ego.) The photographer, Franco di Giacomo, tends to filter Faye, as though to fuzz her on the spectrum; each coiffed appearance is perceived as if—am I mangling a quote from Ezra Pound?—cloaked with a gauze of ether. Maybe he thinks Dunaway needs such gauze. Not with me, she doesn't.

So we end up with a wonderful Dunaway and an acceptable C.C., pious and modified while nevertheless tormented. We know the danger of those high seas, and the mutinous temperament of the rabble who sailed them. We are made to feel scurvy and ambivalence. We are left to wonder, after so many spilling images, whether we would ourselves be brave enough to ride such a wind into such blankness. After an hour or so, we dismiss quibbles and start rooting like a fan: Go, Columbus, for the gold.

Nevertheless: Martin Pinzón (Oliver Reed) is done dirt. Pinzón, captain of the *Pinta,* probably saved C.C.'s ass a dozen times on the way to rape and pillage; he is portrayed here as the ultimate villain—a kind of *bad* Columbus, a loser in history's weepstakes—and Reed efficiently huffs and puffs; more wind than sail. This is preposterous. But it is also television instead of history.

In brief: Hail to the Chief (TUESDAYS; 9:30 P.M.; ABC) is the funniest half-hour on weekly television, with Patty Duke as the female president, a calm eye and straight-person in the middle of Cabinet members who happen to be black or Henry Kissinger, an astronaut husband who has libidinal lift-off problems, a gay Secret Service man, some cabbage children, and a total, reckless disregard for the overrated sensibilities of Middle America. So, of course, ABC is canceling it next week; being the number-three network means you try harder to stay stupid. ■

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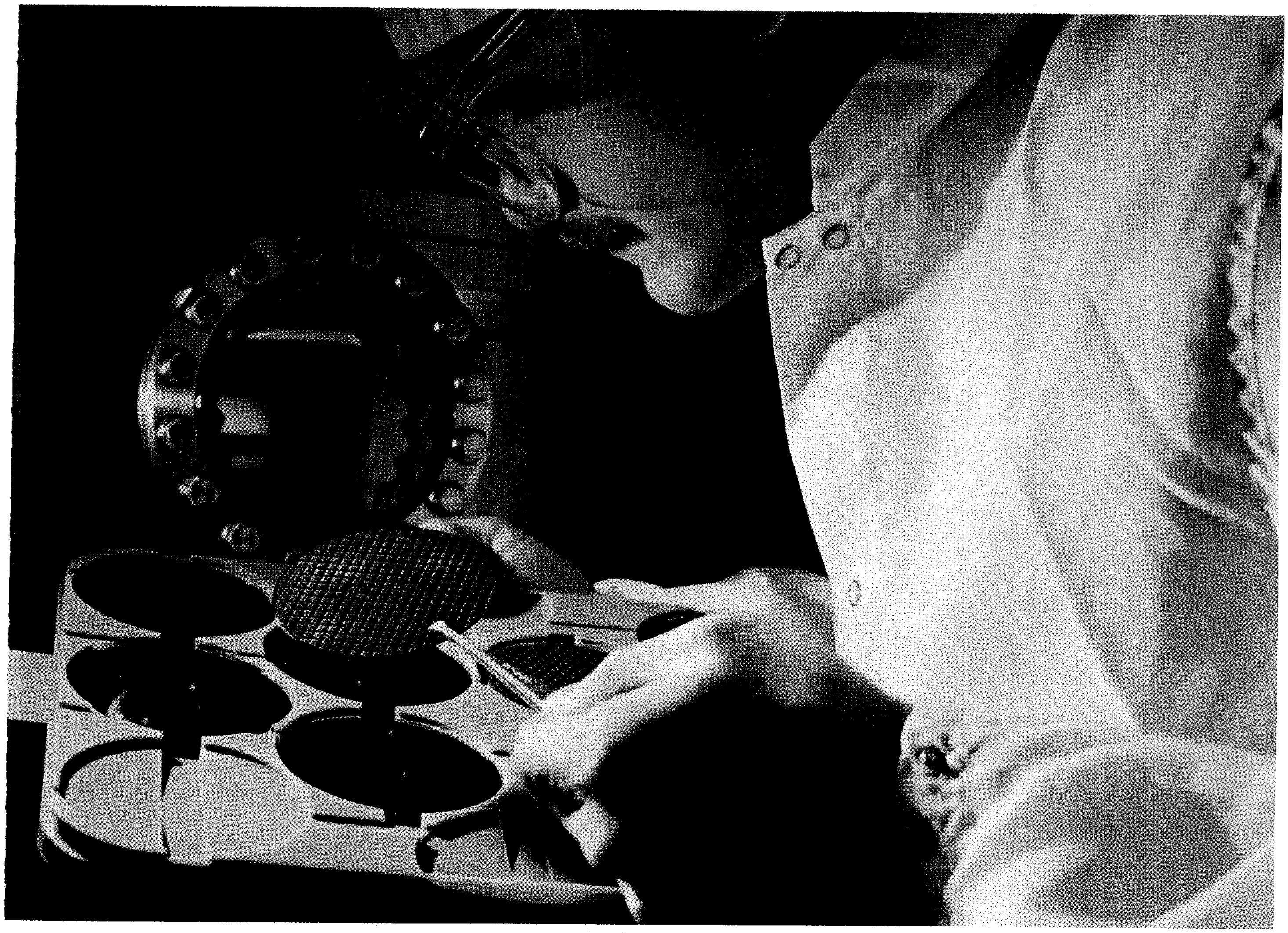

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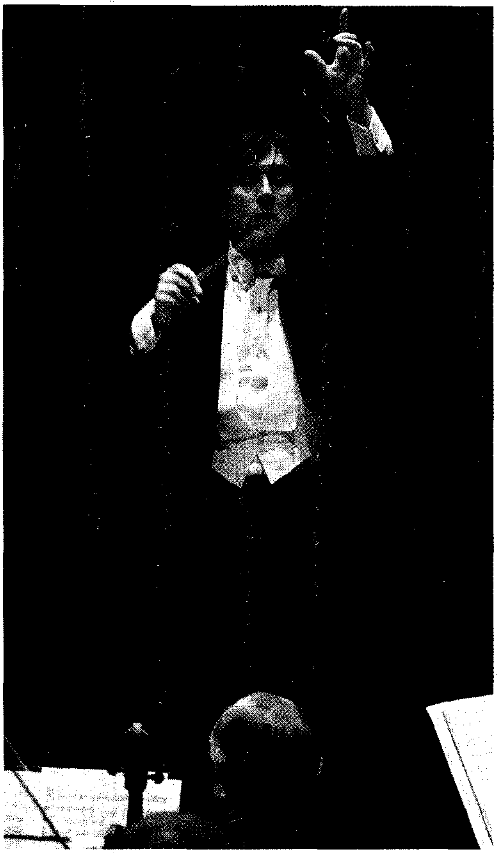
CHICAGO SYMPHONIES

"...Abbado gave us a coruscating vision of Mahler and a Webe that was sheer poetry; with Solti, musical rewards were meager...’

LAST YEAR, THE **Chicago Symphony** skipped its annual spring visit to New York, and grumbling could be heard all over town. Dozens of orchestras may pass through the city during the music season, but local concertgoers still feel deprived when their favorite visiting band fails to put in an appearance. Perhaps to make amends for such a long absence, the Chicagoans returned to Carnegie Hall early this month with a musical flourish that was extra grand, even for them. Over the course of six days, the orchestra played no fewer than five musically challenging programs that included a bit of everything—a complete opera, a major new work by an important contemporary composer, meaty classics from the standard repertory, the obligatory Mahler symphony, homage to Alban Berg on his centenary, and a few interesting novelties thrown in for good measure. To make it all even more irresistible, the podium was shared by Georg Solti and Claudio Abbado, two imposing conductors of international renown who seldom appear in New York nowadays.

Much was promised and much was delivered, at least when Abbado tapped this magnificent orchestra's potential during the final two concerts. I have heard several recent live performances of Mahler's Seventh—once the composer's most neglected symphony but now almost as ubiquitous as the other nine—and none of them focused so acutely on the score's neurogenic sensitivities or so cannily gauged the work's cumulative impact. Bernard Haitink and the Amsterdam Concertgebouw gave an honorable statement of the symphony not so long ago, but that performance, as I now recall it, sounded like a kindly Dutch psychiatrist vainly trying to impose sensible behavior patterns on an inspired but decidedly lunatic personality—and the Seventh Symphony is perhaps Mahler's most mad creation. Some may disagree (and there were heated arguments among Mahlerites after the concert), but to my mind, Abbado grasped and communicated, as very few ever have, the full musical significance of the frightening nocturnal fantasies that inhabit this music: the nightmare-like marches that trample man's achievements, the threatening shadows that lurk malevolently in every measure, twilit hopes that suddenly surface and mysteriously disintegrate, the despairing black shroud that hovers over the last movement and eventually descends with crushing finality. The orchestra had a few uncertain moments, but they were inconsequential compared with the blazing commitment of the performance as a whole. Fortunately, Abbado and the Chicago Symphony have preserved this coruscating vision on a pair of Deutsche Grammophon discs (413 773-2), and no Mahler fan should be without them.



Claudio Abbado: *With the Chicago at Carnegie.*

The next evening, Abbado returned to clarify and illuminate the dense instrumental textures of Berg's Three Pieces for Orchestra—an exercise in conductorial technique that quickly turned into sheer poetry. The same composer's Violin Concerto was played with even more eloquence, if possible, thanks to Salvatore Accardo's silvery-toned and finely pointed account of the solo part. Tchaikovsky's Fifth Symphony concluded the program—an overexposed standard no doubt, but one that sounded amazingly fresh in this emotionally exploratory interpretation, one of unusual poise, dramatic constraint, and elevated feeling. These concerts were Abbado's first with the Chicago Symphony in New York and, unluckily for us, his last Next year, he becomes the latest in a long, distinguished line of conductors who have risked all by accepting the music world's most impossible assignment—music director of the intrigue-ridden Vienna State Opera—and we will not see him again until sometime in 1987.

If Abbado made the Chicago Symphony's latest New York visit an event of musical consequence, it was Georg Solti, as usual, who stole most of the attention. The popularity and prestige of this perplexing musician continue to elude my understanding. What, aside from a mindless knee-jerk response, would cause an audience to cheer a conductor who so ruthlessly grabs Verdi's *Falstaff* by the throat and mercilessly throttles one of the most miraculous scores in the operatic repertory? The choked and ugly sound of the first C-major chord set the tone for a performance that resembled a raucous, brutal wrestling match starring Solti as the aggressive attacker and Verdi as his helpless victim. Rarely have I heard a *Falstaff* motivated by such unmusical impulses or so devoid of the warmth, wit, and wisdom that can make even a mediocre performance of this wonderful celebration of the human spirit a treasurable experience.

Presumably Solti had handpicked the peculiar cast, one that seldom managed to perform with distinction, either individually or as a homogenous ensemble. One exception was Kathleen Battle, an adorable Nannetta, who sang every note allotted her with exquisite tonal beauty and musical refinement. I also enjoyed, up to a point, Christa Ludwig's characterful Mistress Quickly (all wrong, in theory—Verdi surely had the more plangent, straight-from-the-chest sound of an Italian contralto in mind when he wrote this role) and Katia Ricciarelli's playfully

Photograph by J. Steere

subdued but appealing Mistress Ford. Aside from the minor roles, sharply etched by Francis Egerton (Bardolph), Aage Haugland (Pistol), and Heinz Zednik (Dr. Caius), the male contingent was inadequate. As Falstaff, Guillermo Sarabia clumsily elbowed his way through the opera by combining an unalluring voice with an imperfect vocal technique, Wolfgang Brendel barked out Ford like a German drill sergeant, and Yordi Ramiro's raspy tenor made hash of Fenton's lovely serenade.

Solti and the orchestra were on their own for the following two concerts, which included two Ninth Symphonies (by Shostakovich and Bruckner), Beethoven's Fifth, Witold Lutoslawski's Third Symphony (composed for Solti and Chicago and first performed by them in September 1983), and Brahms's *Haydn Variations*. Again, the musical rewards were meager. Instrumental ensemble in the tricky Shostakovich score was shockingly imprecise, suggesting that orchestral discipline has become a sometime thing when Solti is in charge, now that he spends so little time in Chicago during the season. The conductor's high reputation as one of the great proponents of the German Romantic repertory was once again severely undermined by these humdrum renditions of the Beethoven and Bruckner symphonies. Bruckner's gigantic structure meandered lackadaisically, guided by a blinkered leader who apparently views the score as a collection of isolated, unrelated moments that emerge from nowhere, wander aimlessly about, and disappear into limbo. Besides being the most incoherent Bruckner Ninth I can remember hearing, it was also the most deafening; perhaps Solti feels that his unconvincing musical arguments will be won if his orchestra can only shout them out loudly enough.

Looking back on the brighter side of Solti's fifteen-year tenure in Chicago, I notice that the conductor has introduced several splendid new scores designed to exploit the brilliance of this orchestra when playing at its best. A few of these large-scale Chicago commissions have even given healthy signs of survival: Michael Tippett's Fourth Symphony, Hans Werner Henze's *Heliogabalus Imperator*, and David Del Tredici's *Final Alice*, to name only three examples. Lutoslawski's Third Symphony has also been played by a number of other orchestras since its first Chicago performance two years ago, and no wonder—this is a craftily manipulated instrumental kaleidoscope and an absorbingly structured, highly articulate statement that intrigues the ear as well as the mind. Frankly, I have always found Solti a different man when he tackles such "unpopular" projects and gives performances with logic, lucidity, and a personal involvement that I miss when he conducts the standard repertory. ▬

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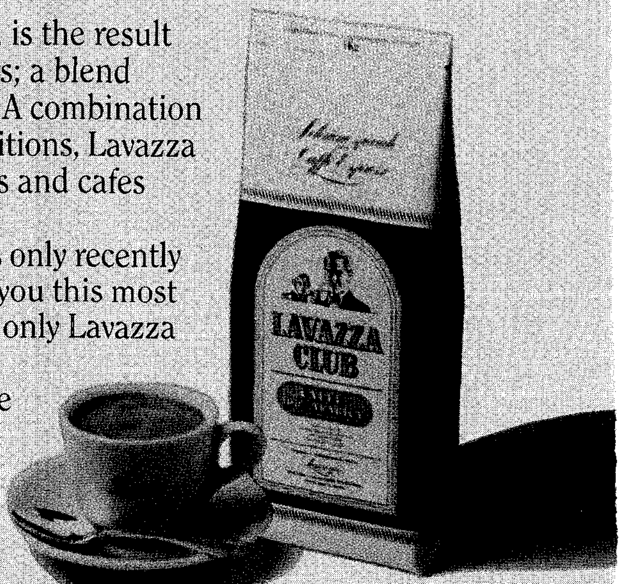

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***Doubles* partners:** *Tony Roberts and John Cullum—slovenly confidences, prickly conviviality.*

Doubles IS A TELEVISION SITCOM WITH that battery additive that is supposed to make it blaze across Broadway: a little extra smut, a few discreet ethnic jokes, the thrill for middle-aged female theatergoers (still the meat and potatoes of the Broadway public) of being admitted to the inner sanctum of a male locker room, and four men of various types to set a slightly weather-beaten woman's heart aflutter. Four men—three Jews and one goy—meet once a week for tennis at the Norwalk Racquet Club, and we get them exchanging jokes, gripes, slovenly confidences, and prickly conviviality. Add a cupful of rage, several tablespoons of despair, a sprinkling of adultery, one heart attack (nonfatal), one promotion, one lost job (nonfatal), and wash it all down with a pitcher of clumsy, masculine affection. It ought to be awful—a kind of *Quartette Tennis Club*—but it isn't quite. In fact, on the lowest, least demanding level—with the mind in overdrive—it is a pleasant enough coasting to nowhere.

What makes it palatable is that the author, David Wiltse, can still squeeze a little juice out of locker-room jokes, Jewish jokes, Wasp jokes, Wasp-cum-Jewish jokes, tennis jokes, wife-and-in-law jokes, sex-in-the-sauna sight gags, and comic monologues in which a character (however trivial) reveals himself (however slickly) to the smiles and laughs (however indulgent) of a postprandial audience. Sample lines out of context might not seem remarkable, but Wiltse has a way of molding, building, orchestrating the interaction of his characters and their humor and humors; he may be only a silly-symphonist, but he has his version of sonata form, complete with cadenzas and even a Bartókian night piece for each of his main characters to prattle almost surreally to Heather, the pretty, dumb (in both senses) receptionist and object of everyone's lust. (Though hardly more than an amateur, she assists Chuck, the club's pro, in more ways than one.)

This sort of precarious comedy requires real pros to keep the ball flying, and *Doubles* is lucky to have them. There is Ron Leibman, *primus inter pares,* as the blustering, sarcastic, fuming manic type, as cutting as the edge of a piece of paper and as easily crumpled. There is Tony Roberts—a bit unbright, a great rationalizer, a bit of a crook—your perfect *homme moyen sensuel,* and so typical as to almost transcend his typicality into a shadowy sort of authenticity. There is Austin Pendleton, the pathetic, well-meaning, whinily worrying Milquetoast with, however, a trump up his sleeve or trouser leg. And there is John Cullum as a deracinated Midwesterner, a priggish, sedulous, decent fellow and perfect straight man for all that Jewish humor. Though the characters are oversimplified, and their very surprises faintly synthetic, they are not without a certain raciness and zest that are allowed to thrive under Morton Da Costa's appropriately foursquare direction. Even the running gags based on the good looks and empty heads of Heather and Chuck (attractively embodied by Kate Collins and Nicholas Wyman) partake of the general affability; wisely, the gags are unforced, the characters unpatronized, the sentiments unmilked.

Robert Fletcher's set and costumes are easefully apt, and you no more need be a tennis buff to savor *that* fifth of the play than you need to be Jewish to enjoy Levy's rye or the other four fifths. Indeed, if you want something to take an innocent out-of-towner to (preferably on an expense account) without boring yourself silly, *Doubles* may just about be the only game in town.

Orphans IS THE LATEST CONTRIBUTION of Chicago's Steppenwolf Theatre to making New York the Second City of the Theater (always after Louisville, of course). Although the play by Lyle Kessler is really a playwright's exercise nicely doubling as an actors' exercise, the production is so good that it makes for an exciting, even if ultimately frustrating, evening at the theater.

Phillip, an apparent dimwit, lives in a shambles of a house in North Philadelphia with his tyrannical elder brother, Treat, who supports this orphaned household through muggings and petty thefts. Though no more than half mad each, together the brothers spell out a neat enough psychosis. Treat wants to keep Phillip allergic, indoors, and illiterate, watching TV when not, as is his wont, hiding among their late mother's clothes in her closet. Yet Phillip seems to have a secret life of newspapers, books, and even one right, red, stiletto-heeled woman's shoe he treasures, its provenance remaining as unexplained as a great many other things here.

One night, Treat hauls in a drunken businessman from Chicago whom he has fished out of a local bar. When this jovial tosspot passes out, Treat ties him to a chair and, armed with the fellow's address book, goes out to make some ran-

Photograph by Martha Swope.

> "...*Orphans* is bizarre, unsettling, even moving enough to hobble along, and you'll find no better ensemble acting anywhere..."

som-seeking phone calls. (Unlike so many other plays, this one depends on *not* having a phone; it is not a significant improvement.) Under Phillip's shaky surveillance, Harold, the victim, frees himself, takes over the house, tames Treat and fortifies Phillip, and soon has them working for him. Harold, himself an orphan, is also some sort of master criminal, full of quasi-paternal love for the youths he has whipped into shape. Still, things come to a lurid ending.

Some perfectly savvy people claim that *Orphans* is an allegory about God and man, the latter in his Cain-and-Abel duality. I daresay the play flirts with some kind of symbolism, though it is even bigger on red herrings (or shoes) in the manner of Pinter, from whom it all too doggedly derives. The allegory works just as well—or as badly—if Harold is Pinter; Treat, Sam Shepard; and Phillip, Lyle Kessler. At best, this is one part medieval mystery and nine parts modern mystification—and what in tarnation is that one right, red, stiletto-heeled pump doing in our allegory?

No matter. The play is sufficiently bizarre, funny, unsettling, and, in the end, even moving, to be able to hobble along without making more than incidental sense. And thanks to Gary Sinise's inventive and energetic direction (sometimes too much so), it doesn't so much hobble as hop, leap, hurtle, with more bounding on and off furniture than you get from lions and tigers in a full-fledged circus.

Above all, there is the ensemble acting, than which, for this kind of Pinter-Shepard playwriting, you could find no better anywhere. As Phillip, Kevin Anderson is wonderfully besotted and intimidated, until an ornery streak or aggressive impulse shoots out of him like a tentacle and quivering repression becomes quaking snappishness. Submission and defiance, clumsiness and cunning are balanced in this performance on the most sensitive of scales. As Treat, Terry Kinney is an ingratiating psychopath playing pleasantly beastly games when in a good mood; the rest of the time, a mental browbeater and physical bully of no mean—or, rather, oh, so mean—proportions. Yet how skillfully Kinney allows this character to slide into insecurity, vulnerability, and final collapse without ever unduly playing on our sympathy.

But it is the Harold of John Mahoney I would place in the pantheon of unforgettable performances. Under the benevolent, often crapulous, smile, under all the encouraging blather and hugging, there is the steely intelligence, the iron-bar-bending willpower. And all that reassuringness, fellow-orphanly empathy, and, most of all, that blowtorch smile are, though less than sinister, plentifully disquieting. This unholy businessman with some dark Chicago past, though he may genuinely care for the brothers, is civilizing them merely into better criminals. That makes for a sorry allegory of God but one hellishly good piece of acting. Kevin Rigdon's set and lighting are subtle and apposite, which is more than I can say for the Pat Metheny musical numbers Sinise uses (sometimes deafeningly) as bridges between scenes. *Orphans* may well be the tragicomic version of male bonding, of which *Doubles* is the farcical one. But such plays about men only—even with a token woman, or shoe, in them—always strike me as too one-sided to accost and do justice to the human condition, even farcically, even Pinteresquely. ■

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SALES & BARGAINS

BY LEONORE FLEISCHER

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TO ITS LARGE SELECTION OF FRESH-roasted coffees and its special teas, D'Amico Foods has added spices and herbs and is having a sale. With any order of coffee or tea, get an assortment of herbs at reduced price (for example, 1 oz. each tarragon, basil, whole or ground black pepper, rosemary, thyme, and sage, now $5 postage paid). Three-lb. coffee samplers (specify desired grind or whole bean), now $12.95: Assortment A contains 1 lb. each house-blend light, Copenhagen, and mocha java; Assortment B contains 1 lb. each espresso dark, Colombian supremo, and French. All bulk and specialty teas, now 10 percent off (minimum order 1 lb., or ½ lb. with coffee order). Teas include (prices are for ¼ lb.): English breakfast, now $1.79; Golden Assam, now $1.97; fancy Darjeeling, now $2.06; oolong, now $1.88; decaffeinated Earl Grey, now $2.78. Also, gift samplers, now $25.95 postage paid (enclose instructions and card message) include: coffee assortment A or B; six-pack herb and spice sampler; ¼ lb. each orange pekoe, China jasmine, fancy Darjeeling, and English breakfast tea. Free brochure on request. Checks, money orders accepted; no credit cards; no C.O.D.'s. *D'Amico Foods, 309 Court St., Brooklyn, N.Y. 11231 (718-875-5403); Mon.–Sat. 10 a.m.–7 p.m.; through 6/30.*

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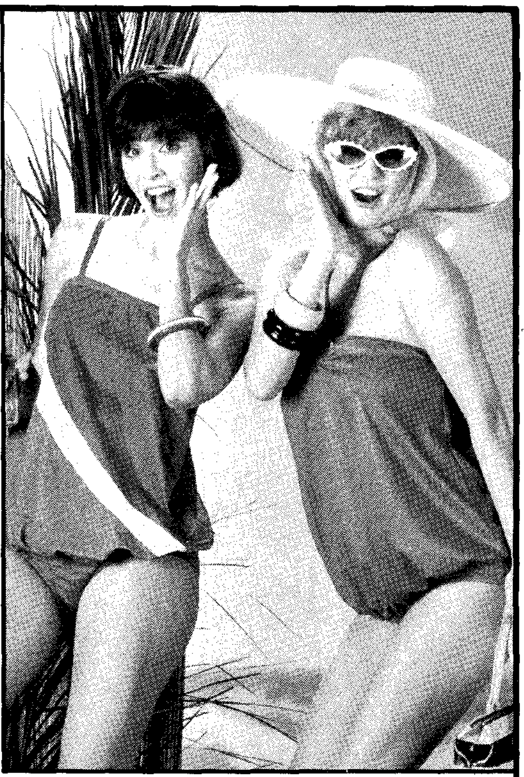

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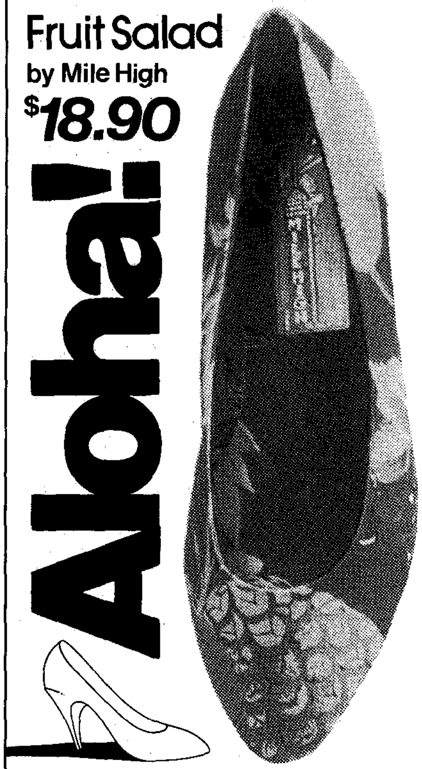

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or aluminum lunch boxes (black or red), were $13–$25.95, now $9.10–$14; 1- and 2-qt. soda syphons, were $42 and $70, respectively, now $31.50 and $52.50; cotton or linen place mats and napkins, were $8–$12.50, now $4–$6.25; two- and three-tier white-enamel-on-steel steamers, were $17.50 and $19.50, respectively, now $12.25 and $13.65. Many sheets and pillowcases, some in broken sizes, include: Egyptian-cotton sets with blue border, were $116 and $225, now $81.20 and $157.50; French cotton sheets in bright solids, were $25–$35, now $18.75–$26.25; Ad Hoc's own yarn-dyed cotton sheets, pillowcases, and duvet covers, now 50–70 percent off; Irish-linen sheets and pillowcases, now 30 percent off; cashmere blankets, were $800, now $480. Also, fitness equipment, including curling bars and tricep bars, sit-up benches, and Amerec rowing machines; and housewares. A.E., M.C., V., checks accepted; all sales final. *Ad Hoc Warehouse, 506 East 74th St., third floor (535-8480); Mon., Sat., and Sun. 10 a.m.–5 p.m.; 5/18–20 only.*

FOR BRIDES

AD HOC'S WAREHOUSE SALE ALSO FEATURES the Maggie Tenney Collection of bridal merchandise. Sale includes: Mr. Seymour-Martinique dyeable white lace shoes (sizes 5–10, A and B), were $125, now $90; lace and pearl-appliquéd hosiery items, were $10 and $12, respectively, now $7 and $9; cotton crocheted or white lace gloves, were $12, now $9; a few lace-bodiced tea-length chiffon wedding dresses by Murray Hamburger (sizes 6, 10, and 14), were $275, now $175; Priamo cotton-and-lace peignoir sets, were $140, now $95; sheer ribbon-trimmed nylon peignoir sets, were $45, now $30. Also, gifts for attendants, including silver-plated picture frames and heart-shaped music-box pillows. M.C., V., checks accepted; all sales final. *See Ad Hoc sale for location; Sat. and Sun. 10 a.m.–5 p.m.; 5/18 and 19 only.*

FOR HOME AND OFFICE

HERE IS FAMOUS-DESIGNER CONTEMPORARY furniture, usually available to the trade only. Included are stock items as well as sample, discontinued, and return merchandise; everything sold as is. A few examples: leather-on-chrome-frame dining chairs, retail $875–$1,995, here $150–$500; executive desks with glass-and-leather tops, retail $4,840, here $1,795; executive conference chairs, retail $1,900–$2,215, here $450–$900; glass vitrine, retail $3,195, here $995; glass-topped coffee tables, retail $1,765–$5,000, here $395–$1,500; three-seat leather sofas, retail $5,270–$15,000, here $1,390–$3,000; matching lounge chairs, retail $2,855–$8,550, here $650–$2,000; dining tables, retail $3,020–$9,000, here

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CLOSING SALE

THIS GIFT SHOP IS CLOSING AND SELLING everything except books at 50 percent off (books are 40 percent off). For example, toys: Corolle dolls, were $45–$150; Gund stuffed animals, were $8–$60; Pelham puppets, were $17.50–$35; 40-in. Steiff teddy bear, was $800. Giftware includes: Rigaud candles, were $17.50–$50; Alessi champagne bucket with stand, was $290; small enamel-on-copper boxes from England, were $55–$120; contemporary desk accessories from Spain, including pencil sharpeners, were $75–$95; Harold Lloyd clocks, were $40; Lamy pens, were $5–$65. Also, Crabtree & Evelyn soaps, Mickey Mouse watches, assorted china, and more. Checks accepted (merchandise held until they clear); no credit cards; all sales final. *Stephen Anson, Inc., 1058 First Ave., near 58th St. (888-0557); Mon.–Fri. 10:30 a.m.–6:30 p.m. and Sat. 11 a.m.–5:30 p.m.; while stock lasts.*

ONE-OF-A-KIND

HANDSOME HANDWOVEN RUGS AND PILLOWS and other handmade items are on sale here. For example: cotton rugs, were $10 a sq. ft., now $5; wool rugs, were $24–$32 a sq. ft., now $12–$16 (hand-dyed, were $30–$40 a sq. ft., now $20–$27); wool pillows, were $50, now $34; 4-by-6-ft. mohair throws, were $300, now $225; handmade, hand-painted ceramic plates were $32.50 (small) and $65 (large), now $22 and $44, respectively; 4½-by-4½-in. and 6-by-6-in. tiles, were $4 and $15, respectively, now $2.75 and $10. Also, tiled trivets and trays. A.E., M.C., V., checks accepted; all sales final. *Elizabeth Eakins, Inc., 1053 Lexington Ave., near 75th St., second floor (628-1950); Mon.–Sat. 11 a.m.–6 p.m.; 5/15–6/3.*

SHOES FOR WOMEN

DESIGNER SHOES AND BOOTS (SIZES 5½–10 M and 7–9 N) are usually discounted 20–30 percent off list here. Now spring and summer shoes are reduced 25 percent off the discounted price. The designers' names cannot be published. A few examples: leather-lined classic pumps with mid-high heel, usually $61 here, now $45.75; low-heeled leather sandals with wrapped vamp, usually $74 here, now $55.50; handmade Italian low-heeled shoes with open toe, usually $167.50 here, now $125; open-toed shoes with bowknot, usually $84 here, now $63; woven-leather flats, usually $57.75 here, now $43. Also, for a group of shoes, buy one pair at the usual discounted (not sale) price, and get a second pair for $10. A.E., M.C., V., checks accepted; 5 percent discount for cash; all sales final. *Schlesinger's Designer Shoes, 150 West 26th St. (675-1550); Mon.–Wed. and Sun. 10 a.m.–6:30 p.m., Thurs. till 8 p.m., and Fri. till 4 p.m.; through 5/30.*

SWEATERS AND SOCKS

COTTON SWEATERS HAND-KNITTED IN Ecuador (sizes S–L) fit men and women and are on sale at this showroom. For example: tank tops, retail $130, here $32; cardigans, retail $220, here $55; pullovers, retail $180–$200, here $45–$50; vests, retail $170, here $42; tunic tops, retail $225, here $55; a group of wool samples for fall, here $50 each; heavyweight 2-ply-cotton pullovers, in celery or black, retail $200, here $25. Also, computer-loomed socks with graphic designs (one size fits all), retail $15, here $5. Cash only. *Tijuca, 209 West 38th St., tenth floor (382-2227); Mon.–Fri. 9 a.m.–5 p.m.; while stock lasts.*

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A Complete Entertainment Guide for the Week Beginning May 15.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

1. **FILM FORUM**—Watts St. at Ave. of the Americas. 431-1590. #1—Thru May 21: "*Elvis Gratton* and Other Grotesques." #2—*Twenty Years Later.*

3. **ESSEX**—Grand St. nr. Essex. 982-4455. Thru May 16: *Code of Silence; The Company of Wolves.*

4. **BLEECKER STREET CINEMA**—At La Guardia Pl. 674-2560. Beg. May 15: "Hitchcocktails." **AGEE ROOM**—*Enormous Changes at the Last Minute.*

5. **WAVERLY**—Ave. of the Americas at W. 3rd St. 929-8037. #1—*What Have I Done to Deserve This?* #2—*The Brother From Another Planet.*

6. **8TH STREET PLAYHOUSE**—W. of Fifth Ave. 674-6515. Thru May 16: *Stop Making Sense.*

7. **ART**—8th St. E. of University Pl. 473-7014. *Lost in America.*

8. **THEATRE 80**—St. Mark's Pl. E. of Second Ave. 254-7400. May 15: *West Side Story; On the Town.* May 16: *Sansho, the Bailiff; Drunken Angel.* May 17–18: *The Kennel Murder Case; The Gracie Allen Murder Case.* May 19: *Twentieth Century; It Happened One Night.* May 20: *Ordet; The Magician.* May 21: *Born Yesterday; The Marrying Kind.*

9. **ST. MARKS CINEMA**—Second Ave. nr. St. Mark's Pl. 533-9292. Thru May 16: *A Passage to India.*

11. **CINEMA VILLAGE**—12th St. E. of Fifth Ave. 924-3363. May 15–16: *Taxi Driver; Looking for Mr. Goodbar.* May 17–18: *Bananas; Jabberwocky.* May 19–21: *Animal Crackers; Duck Soup; Horsefeathers.*

12. **GREENWICH PLAYHOUSE**—Greenwich Ave. at 12th St. 929-3350. #1—*Mask.* #2—Thru May 16: *The Return of the Soldier.* Opening May 17: *Grace Quigley.*

13. **QUAD CINEMA**—13th St. W. of Fifth Ave. 255-8800. #1—*Where's Picone?* #2—*The Company of Wolves.* #3—*Camila.* #4—*Stranger Than Paradise.*

14th-41st Streets

20. **23RD STREET WEST TRIPLEX**—Bet. Eighth and Ninth Aves. 989-0060. #1—Thru May 16: *Beverly Hills Cop.* Opening May 17: *The Secret of the Sword.* #2—Thru May 16: *Bizet's Carmen.* #3—*Girls Just Want to Have Fun.*

21. **GRAMERCY**—23rd St. nr. Lexington Ave. 475-1660. *Rappin'.*

22. **BAY CINEMA**—Second Ave. nr. 32nd St. 679-0160. *Just One of the Guys.*

23. **MURRAY HILL**—34th St. nr. Third Ave. 685-7652. *The Purple Rose of Cairo.*

24. **34TH STREET EAST**—Nr. Second Ave. 683-0255. *Girls Just Want to Have Fun.*

25. **LOEWS 34TH STREET SHOWPLACE**—Nr. Second Ave. 532-5544. #1—*Desperately Seeking Susan.* #2—*Gotcha!* #3—*Rustlers' Rhapsody.*

42nd-60th Streets

30. **RKO NATIONAL TWIN**—B'way nr. 44th St. 869-0950. #1—*Girls Just Want to Have Fun.* #2—Thru May 16: *Ladyhawke.* Opening May 17 (tent.): *Marvin & Tige.*

31. **LOEWS ASTOR PLAZA**—44 St. at B'way. 869-8340. *Witness.*

32. **CRITERION CENTER**—B'way nr. 45th St. 354-0900. #1—*Moving Violations.* #2—*Police Academy 2: Their First Assignment.* #3—*Mask.* #4—*A Nightmare on Elm Street.* #5—*Stick.* #6—*The Killing Fields.*

33. **LOEWS STATE**—B'way nr. 45th St. 575-5060. #1—*Rustlers' Rhapsody.* #2—*Gotcha!*

34. **EMBASSY 1**—B'way nr. 46th St. 757-2408. Thru May 16: *The Company of Wolves.* Opening May 17: *The Secret of the Sword.*

35. **MOVIELAND**—B'way nr. 47th St. 757-8320. *The Purple Rose of Cairo.*

36. **RKO WARNER TWIN**—B'way nr. 47th St. 315-8425. #1—*Berry Gordy's the Last Dragon.* #2—*The Dungeonmaster.*

37. **EMBASSY 2**—B'way nr. 47th St. 730-7262. *Just One of the Guys.* **EMBASSY 3**—*Beverly Hills Cop.* **EMBASSY 4**—*Friday the 13th Part V—A New Beginning.*

38. **HOLLYWOOD TWIN CINEMA**—Eighth Ave. nr. 47th St. 246-0717. #1—Thru May 15: *Trading Places; 48 Hrs.* May 16–18: *The Natural; Places in the Heart.* May 19: *Raintree County; Quo Vadis.* May 20–21: *The Battle of Algiers; Z.* #2—May 15–16: *The Story of O; Emmanuelle: The Joys of a Woman.*

39. **UNITED ARTISTS TWIN**—B'way nr. 49th St. 247-1633. #1—*Code of Silence.* #2—*Rappin'.*

40. **EMBASSY 49TH STREET**—Nr. Seventh Ave. 757-7003. *The Care Bears Movie.*

41. **GUILD 50TH STREET**—W. of Fifth Ave. 757-2406. Thru May 16: *Amadeus.* Opening May 17: *The Secret of the Sword.*

43. **EASTSIDE CINEMA**—Third Ave. nr. 55th St. 755-3020. *Amadeus.*

44. **CARNEGIE HALL CINEMA**—Seventh Ave. nr. 57th St. 757-2131. *Rembetiko.*

45. **SUTTON**—57th St. nr. Third Ave. 759-1411. *Ladyhawke.*

46. **FESTIVAL**—57th St. nr. Fifth Ave. 757-2715. *A Passage to India.*

47. **57TH STREET PLAYHOUSE**—W. of Ave. of the Americas. 581-7360. *Pumping Iron II: The Women.*

48. **GOTHAM CINEMA**—Third Ave. nr. 58th St. 759-2262. *Almost You.*

49. **PLAZA**—58th St. nr. Madison Ave. 355-3320. *Secret Places.*

50. **PARIS**—58th St. W. of Fifth Ave. 688-2013. *A Private Function.*

51. **D. W. GRIFFITH**—59th St. nr. Second Ave. 759-4630. Thru May 16: *The Sure Thing.*

52. **MANHATTAN**—59th St. bet. Second and Third Aves. 935-6420. #1—*Lost in America.* #2—*Code of Silence.*

53. **BARONET**—Third Ave. nr. 59th St. 355-1663. *Lily in Love.* **CORONET**—Thru May 16: *1918.* Opening May 17: *Silver City.*

54. **CINEMA 3**—59th St. W. of Fifth Ave. 752-5959. *French Cancan.*

55. **CINEMA I**—Third Ave. nr. 60th St. 753-6022. *Mikey & Nicky.* **CINEMA II**—753-0774. *Movers and Shakers.*

61st Street and Above
East Side

60. **UA GEMINI TWIN**—Second Ave. nr. 64th St. 832-1670. #1—*Desperately Seeking Susan.* #2—832-2720. Thru May 16: *Little Treasure.* Opening May 17 (tent.): *Grace Quigley.*

61. **BEEKMAN**—Second Ave. nr. 65th St. 737-2622. *The Purple Rose of Cairo.*

62. **LOEWS NEW YORK TWIN**—Second Ave. nr. 66th St. 744-7339. #1—*Gotcha!* #2—*Rustlers' Rhapsody.*

63. **68TH STREET PLAYHOUSE**—On Third Ave. 734-0302. *The Gods Must Be Crazy.*

64. **LOEWS TOWER EAST**—Third Ave. nr. 72nd St. 879-1313. *Witness.*

65. **UA EAST**—First Ave. at 85th St. 249-5100. *Desperately Seeking Susan.*

66. **LOEWS ORPHEUM**—86th St. nr. Third Ave. 289-4607. #1—*Code of Silence.* #2—*The Dungeonmaster.*

67. **86TH STREET EAST**—Nr. Third Ave. 249-1144. *Rappin'.*

68. **RKO 86TH STREET TWIN**—Nr. Lexington Ave. 289-8900. #1—*Police Academy 2: Their First Assignment.* #2—*Berry Gordy's the Last Dragon.*

61st Street and Above
West Side

80. **LOEWS PARAMOUNT**—B'way at 61st St. 247-5070. *Desperately Seeking Susan.*

81. **LINCOLN PLAZA CINEMAS**—B'way nr. 63rd St. 757-2280. #1—*Amadeus.* #2—Thru May 16: *Camila.* Beg. May 17: *Streetwise.* #3—*Jules and Jim.*

82. **CINEMA STUDIO**—B'way at 66th St. 877-4040. #1—Thru May 16: *The Purple Rose of Cairo.* Opening May 17: *MacArthur's Children.* #2—Thru May 16: *Streetwise.* Beg. May 17: *The Purple Rose of Cairo.*

83. **REGENCY**—B'way nr. 67th St. 724-3700. "Broadway Musicals." Thru May 15: *Cabin in the*

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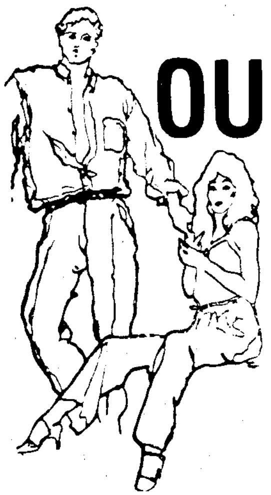

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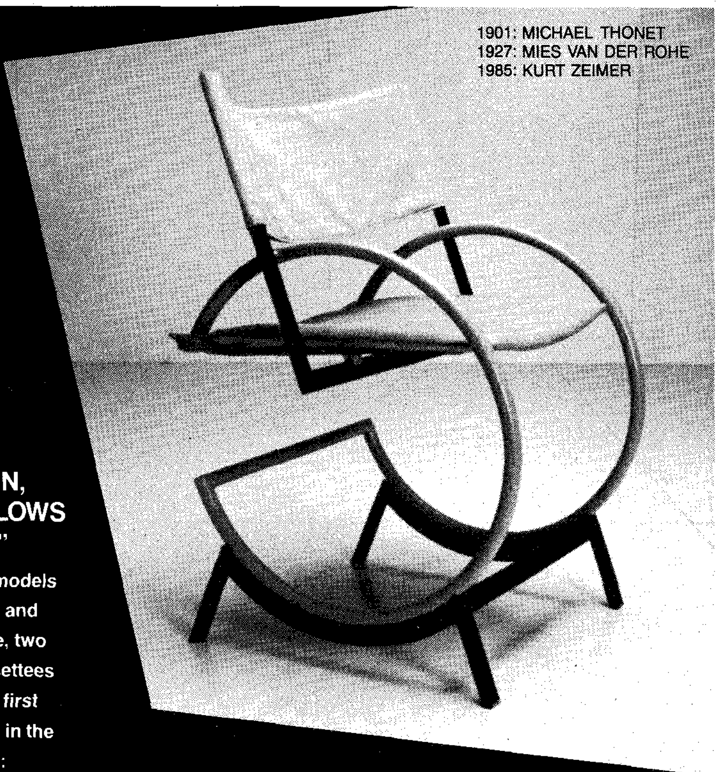

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MOVIES

Sky; New Faces. May 16–18: *Gypsy; Funny Girl.* May 19–20: *Bye Bye Birdie; Annie.* May 21–22: *Wonder Bar; Cabaret.*

84. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—*George Stevens: A Filmmaker's Journey.* #2—Thru May 16: *My New Partner.* Opening May 17: *Goodbye New York.*

85. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—*Girls Just Want to Have Fun.* #2—*Code of Silence.* #3—*The Dungeonmaster.* #4—*Rappin'.*

86. **LOEWS 84TH STREET SIX—On B'way.** 877-3600. #1—*Lost in America.* #2—*Rustlers' Rhapsody.* #3—*Ladyhawke.* #4—*Gotcha!* #5—*Witness.* #6—*Desperately Seeking Susan.*

87. **NEW YORKER—B'way nr. 88th St.** 580-7900. Closed.

88. **THALIA—95th St. W. of B'way.** 222-3370. May 15: *The Incredible Shrinking Man; Attack of the Puppet People.* May 16: *Crossfire; Gentleman's Agreement.* May 17–18: *Smorgasbord; The King of Comedy.* May 19: *Oedipus Rex; Medea.* May 20: *The Day of the Triffids; These Are the Damned.* May 21: *The Lady Eve; Nothing Sacred.*

89. **METRO CINEMA—B'way nr. 99th St.** 222-1200. May 15: *Late Autumn; Floating Clouds.* May 16: *A Man Escaped; Diary of a Country Priest.* May 17: *Chinatown; The Postman Always Rings Twice* (1981). May 18: *Swann in Love; Death in Venice.* May 19: *An American in Paris; Singin' in the Rain.* May 20: *Silkwood; Sophie's Choice.* May 21: *Blonde Venus; Morocco.*

90. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—Thru May 16: *Gotcha!* Opening May 17: *Grace Quigley.* #2—*Code of Silence.* #3—Thru May 16: *Rappin'.* Opening May 17: *Gymkata.* #4—Thru May 16: *Girls Just Want to Have Fun.* Opening May 17: *The Secret of the Sword.*

91. **RKO COLISEUM TWIN—B'way at 181st St.** 927-7200. #1—*The Dungeonmaster.* #2—*Code of Silence; The Terminator.*

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 873-4225; Naturemax: 496-0900. Free with museum adm. May 15 at 7: "Margaret Mead's Anthropology on Film." **Naturemax Theater:** *To Fly,* and *Living Planet:* Daily, 10:30 a.m.–3:30, Wed., –4:30, Sat.–Sun., –4:40: adm. $3; senior citizens and children $1.50 (each film); double features: Fri. at 4:30, Fri.–Sat. at 6 & 7:30: adm. $4.50; senior citizens and children $3.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1; free popcorn. May 15 at 7:30: *Good Girls Go to Paris* (1939) by Alexander Hall.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $3.50; members $2.50. May 16, 23 & 30 at 8: *Committed* (1984) by Sheila McLaughlin and Lynne Tillman. May 17 at 8: Films by Carolee Schneemann; filmmaker present. "Deutschland Now: German Experimental Films 1980–84": May 18 at 8: Program IV; May 19 at 7: Program V; at 9: Program VI.

FILMS CHARAS—350 E. 10th St., bet. Aves. B and C. 982-0627. Adm. $2; members $1. May 21 at 8: *The Secret Agent* (1983) by Jacki Ochs, and *Filial Dreams* (1983) by Susan Korda; Ochs present.

FRENCH INSTITUTE—At Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students and senior citizens $2; members free. May 15 at 1, 3:15, 6 & 8:30: *La Femme de mon pote* (1983) by Bertrand Blier.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050. Adm. $2; members $1: May 15 at 12 noon: *The Phantom Captain Appears* and *Music in Progress.* Adm. $4.50; members $3.50: May 18 at 8: *Eboli* (Italy, 1979) by Francesco Rosi.

HEBREW UNION COLLEGE-JEWISH INSTITUTE OF RELIGION—Brookdale Center, One W. 4th St. 674-5300. Adm. $2; students free. "Israel Through Its Own Eyes." May 16 at 8: *To Be a Woman Soldier* by Shuli Eshel.

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 718-784-2084. Adm. $1. May 18 at 1: *The Blues Accordin' to Lightnin' Hopkins* (1970) and *A Well Spent Life* (1971) by Les Blank. May 19 at 1: *Dry Wood* (1973) and *Hot Pepper* (1973) by Les Blank. Thru June 23: Thu.–Sun., 12 noon–6: *Color Fields,* a video installation by Eugenia Balcells and Peter Van

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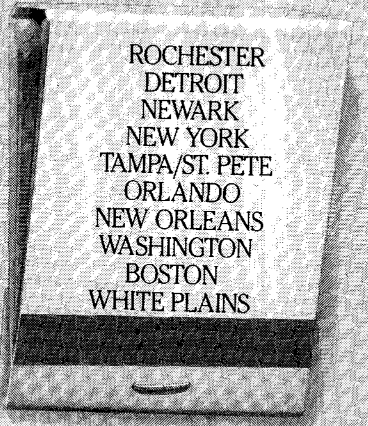

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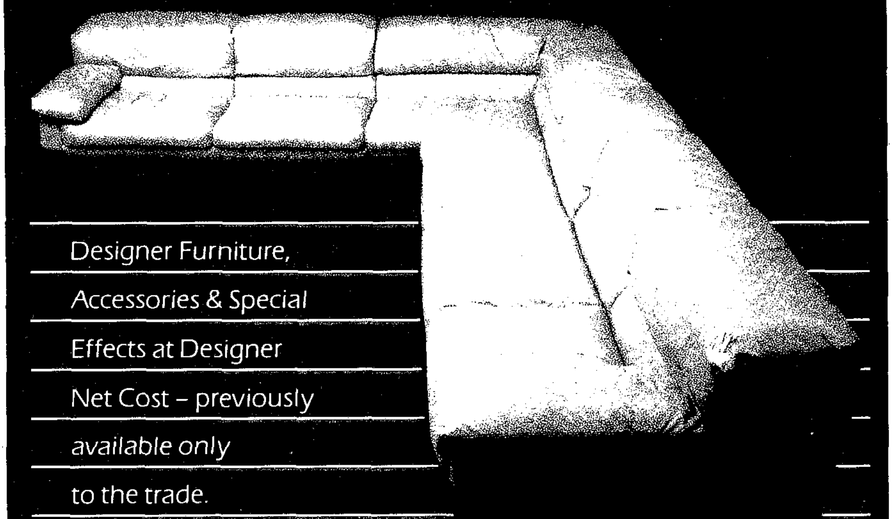

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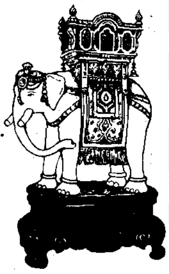

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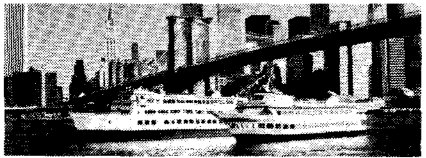

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MOVIES

Riper; and in the Video Screening Room: works by various artists.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. Adm. $4: "Confronting the Holocaust Contemporary German Films." May 19 at 5: *David* (1979) by Peter Lilienthal; 7:30: *Nightmare as Life Experience* (1982) by Mario Offenberg. May 21 at 6 *One Day* (1965) by Egon Monk; 8:30: (See May 19 at 7:30). Free with museum adm.: National Jewish Archive of Broadcasting: May 17 at 12:30: *The Oppermanns*, Parts III & IV (1983); May 19 at 1:30, May 20–21 at 12:30: *As If It Were Yesterday* (1980) by Myriam Abramowicz and Esther Hoffenberg; Abramowicz present May 19. Thru May 30: "Television Moments 1948–84": continuous screenings.

LA MAMA LA GALLERIA SECOND CLASSE—6 E 1st St. 505-2476. Free. May 19 at 1: "Films for Children."

MILLENNIUM FILM WORKSHOP—66 E. 4th St 673-0090. Adm. $3; members $2. May 16 at 8: "A Tribute to Barbara Latham." "Yugoslavian Avant-Garde Cinema": May 17–18 at 8: Films by Ivan Ladislav Galeta; filmmaker present; May 19 at 8: Films by Ivan Martinac. May 19 at 3:30: "New Films—Austria."

MUSEUM OF BROADCASTING—1 E. 53rd St 752-7684. Free with museum adm. Tue., 12 noon–8 Wed.–Sat., 12 noon–5. Thru May 30: "Milton Berle Mr. Television." Thru Sept. 26: "Discovery: Rare *Honeymooners*."

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Titus Theater 1:** May 16 at 2:30 & 6: "A History of Camera Movement": *Page of Madness* (Japan, 1926) by Teinosuke Kinugasa. Continuing May 17: "Traditions," Part Two of "British Film." May 17 at 2:30: *The Dam Busters* (1954) by Michael Anderson; at 6: *Angels One Five* (1951) by George More O'Ferrall. May 18 at 2: *Reach for the Sky* (1956) by Lewis Gilbert; at 5: (See May 17 at 2:30). May 19 at 2: *A Night to Remember* (1958) by Roy Baker; at 5: *A Town Like Alice* (1956) by Jack Lee. May 20 at 2:30: *Darling . . .* (1965) by John Schlesinger; at 6: (See May 18 at 2). May 21 at 2:30: *I'm All Right Jack* (1959) by John Boulting (1959); at 6: (See May 19 at 2). **Titus Theater 2:** May 16 at 3 & 6:30: "What's Happening?": *A Country Auction* (1984) by Robert Aibel, Ben Levin, Chris Musello, and Jay Ruby. Thru May 19: "Murnau": a retrospective of films by F. W. Murnau. May 17 at 3: *Sunrise* (1927); at 6:30: *Tabu* (1931) by Murnau and Robert Flaherty. May 18 at 2:30: *Our Daily Bread (City Girl)* (1929); 5:30: (See May 17 at 3). May 19 at 2:30: (See May 17 at 6:30); 5:30: (See May 18 at 2:30). May 20 at 6:30: "Cineprobe": *Bless Their Little Hearts* (1983) by Billy Woodberry; filmmaker present. May 21 at 3 & 6:30: "Films From the Archives": *L'Avventura* (Italy, 1960) by Michelangelo Antonioni.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens $2–$2.50; under 16, $2. May 15–16 at 8: *The Fireman's Ball* (Czechoslovakia, 1968) by Milos Forman, and *Snowdrop Festival* (Czechoslovakia, 1983) by Jiri Menzel. May 17–18 at 7:30 & 10:15, May 19 at 12 noon ("Singles" brunch and discussion: special adm.), 7 & 9:45: *The Makioka Sisters* (Japan, 1983) by Kon Ichikawa. May 20 at 8: *Rashomon* (Japan, 1950) by Akira Kurosawa. May 21–22 at 7:30 & 9:15: *Man of Flowers* (Australia, 1983) by Paul Cox.

NEW YORK CITY LABOR FILM CLUB—Center for Worker Education, 216 W. 14th St. 815-1699. Contribution $4. May 17 at 7:30: *Labor's Turning Point: The Minneapolis Teamsters' Strike of 1934* (1982); discussion follows.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. May 14 at 12 noon: *Blithe Spirit* (Great Britain, 1945) by David Lean, and *Georgie* (1956) by Morton Schindel; 2:30: "The American Dream": *The Immigrant Experience: A Long, Long Journey* (1973) by Joan Micklin Silver, and *So Far From India* (1982) by Mira Nair. May 16 at 12 noon: "Varieties of the Jewish Experience": *Apples of Gold* (1980) by Bruce Allen, and *Israeli Boy: Life on a Kibbutz* (1973); at 6: Video by Dara Birnbaum; artist present.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Adm. $3: "From Silent to Sound: The Early Cinema." May 16 at 7: *The Jazz Singer* (1927). Free: "Garden Films." May 17 at 2: *Versailles.*

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Tue.–Sun. at 6, 8 & 10, Fri.–Sun. at 4. *Les Années 80* (Belgium, 1983) and *I'm Hungry, I'm Cold* (France, 1984) by Chantal Akerman. Free: Fri.–Sun. at 2: *In Our Hands* (1983), produced by Robert Richter and Stanley Warnow.

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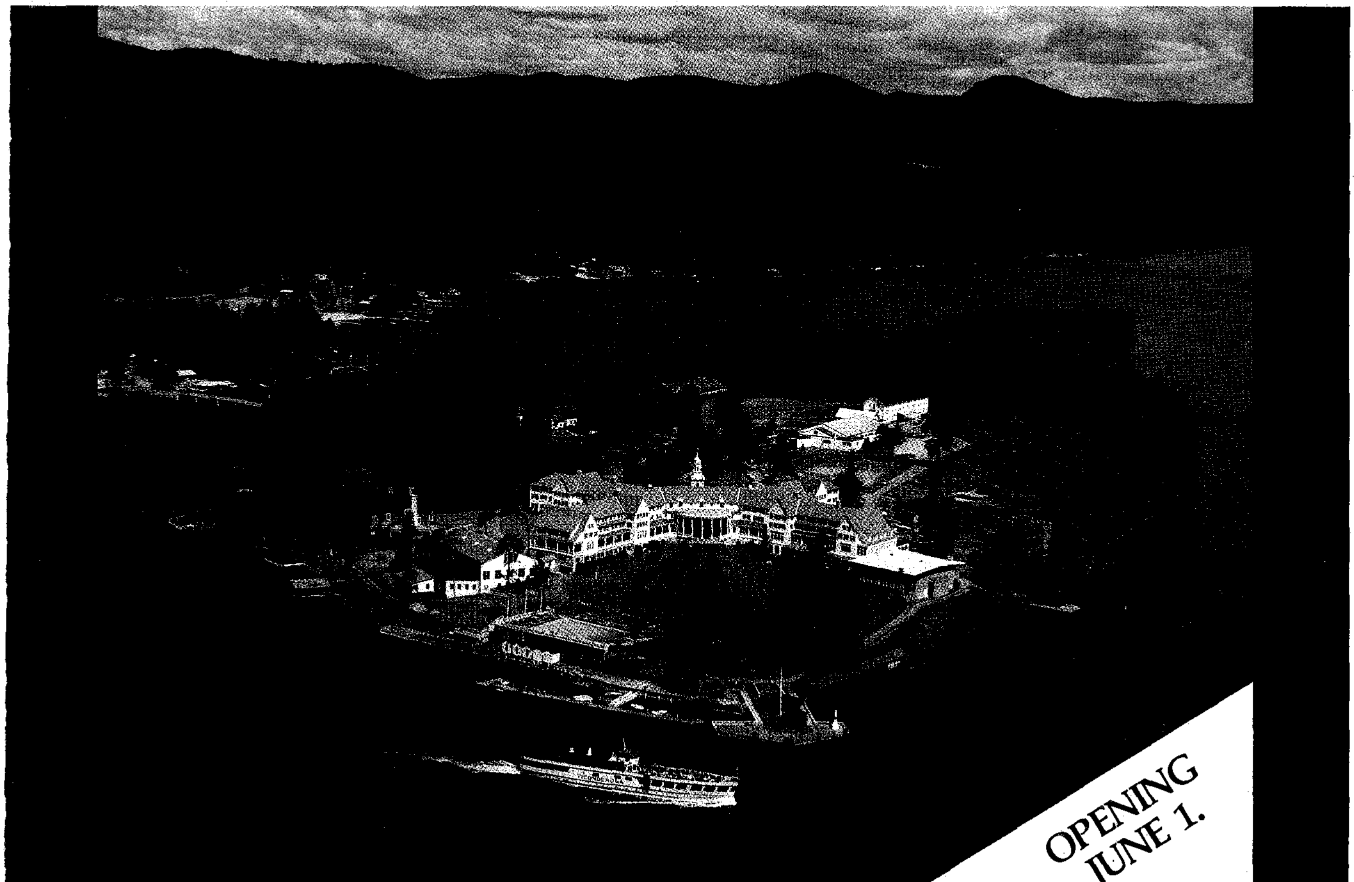

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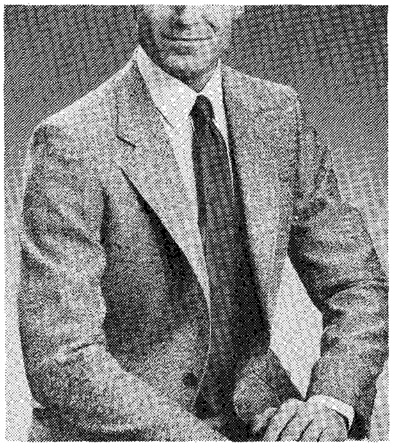

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MOVIES

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens. 718-592-5555. Free with museum adm. "German Expressionism: The Silent Era." May 18 at 2: *The Cabinet of Dr. Caligari* (Germany, 1919) by Robert Wiene.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES, 75 Stuyvesant Pl., S.I. 718-727-1135. Adm. $2; members $1. "Avant-Garde Animation." May 17 at 8: *The Text of Light* (1974) by Stan Brakhage. May 19 at 2:30: *N.O.T.H.I.N.G.* (1968) by Paul Sharits.

TRUCK AND WAREHOUSE THEATER—79 E. 4th St. 254-5060. Adm. $3. May 15 at 8: *America—From Hitler to M-X* (1982) by Joan Harvey.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. "1985 Biennial Exhibition." Video: Thru June 2: Tue., 1:30–6:30: *Perfect Lives* (1983) by Robert Ashley, Parts I–IV; Wed.–Sat., 11:15 a.m.–3:45, Sun., 12:15–4:45: Works by various artists (for programs, call museum). Performance with film: May 21 at 2, 3:30, 5 & 6:30: *What Is the Use?* (1984–85) by Sandy Moore.

Bronx

100. **ALLERTON**—Allerton Ave. nr. Cruger. 547-2444. #1—*Code of Silence.* #2—*Rappin'.* #3—Thru May 16: *The Dungeonmaster.* Beg. May 17: *Night Train to Terror.*

101. **CAPRI**—E. Fordham Rd. nr. Jerome Ave. 367-0558. *Rappin'.*

102. **CIRCLE**—Westchester Ave. at E. 177th St. 863-2100. #1—*Code of Silence.* #2—*Moving Violations.*

103. **CITY**—2081 Bartow Ave. in Co-op City. 379-4998. #1—*Code of Silence.* #2—*Rustlers' Rhapsody.*

104. **DALE**—W. 231st St. at B'way. 884-5300. #1—*Gotcha!* #2—*Rustlers' Rhapsody.*

106. **INTERBORO**—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*Rustlers' Rhapsody.* #2—*Code of Silence.* #3—Thru May 16: *Girls Just Want to Have Fun.* Beg. May 17: *Night Train to Terror.* #4—Thru May 16: *Rappin'.* Beg. May 17: *Grace Quigley.*

108. **LOEWS AMERICAN**—East Ave. at Metropolitan. 828-3322. #1—*Rustlers' Rhapsody.* #2—*The Dungeonmaster.*

111. **PALACE**—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*Just One of the Guys.* #2—*Rappin'.* #3—*Desperately Seeking Susan.* #4—*Berry Gordy's the Last Dragon.*

112. **RKO FORDHAM**—E. Fordham Rd. at Valentine Ave. 367-3050. #1—*The Care Bears Movie; Dragon Claw.* #2—*Girls Just Want to Have Fun.* #3—*Moving Violations.* #4—*Berry Gordy's the Last Dragon.*

113. **VALENTINE**—E. Fordham Rd. at Valentine Ave. 584-9583. #1—Thru May 16: *Just One of the Guys.* Beg. May 17: *Night Train to Terror.* #2—*Police Academy 2.* #3—*Code of Silence.*

114. **WHITESTONE**—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Mask.* #2—*The Care Bears Movie.* #3—*Gotcha!* #4—*Rappin'.* #5—*Girls Just Want to Have Fun.* #6—*Code of Silence.* #7—*Berry Gordy's the Last Dragon.* #8—*Rustlers' Rhapsody.* #9—*The Dungeonmaster.* #10—*Police Academy 2.* #11—*Just One of the Guys.*

Brooklyn

(Area Code 718)

200. **BAY RIDGE—FORTWAY**—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Rappin'.* #2—*Girls Just Want to Have Fun.* #3—*Rustlers' Rhapsody.* #4—Thru May 16: *The Dungeonmaster.* Beg. May 17: *Gymkata.* #5—Thru May 16: *Gotcha!* Beg. May 17: *The Secret of the Sword.*

201. **BAY RIDGE—LOEWS ALPINE**—Fifth Ave. at 69th St. 748-4200. #1—*Desperately Seeking Susan.* #2—*Code of Silence.*

202. **BENSONHURST—BENSON**—86th St. at 20th Ave. 372-1617. #1—*Code of Silence.* #2—Thru May 16: *Witness.* Beg. May 17: *Night Train to Terror.*

203. **BENSONHURST—LOEWS ORIENTAL**—86th St. at 18th Ave. 236-5001. #1—*Rustlers' Rhapsody.* #2—*The Dungeonmaster.* #3—*Mask.*

204. **BENSONHURST—MARBORO**—Bay Pkwy. at 69th St. 232-4000. #1—*Girls Just Want to Have Fun.* #2—Thru May 16: *Police Academy 2.* Beg. May 17: *Night Train to Terror.* #3—*Rappin'.* #4—Thru May 16: *Just One of the Guys.* Beg. May 17: *Grace Quigley.*

206. **BRIGHTON BEACH—OCEANA**—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Code of Silence.* #2—*Rustlers' Rhapsody.* #3—*Girls Just Want to Have Fun.* #4—*Rappin'.* #5—Thru May 16: *Gotcha!* Beg. May 17: *Gymkata.* #6—Thru May 16: *The Dungeonmaster.* Beg. May 17: *The Secret of the Sword.*

207. **BROOKLYN HEIGHTS—CINEMA**—Henry St. at Orange. 596-7070. #1—Thru May 16: *Witness.* Beg. May 17: *Grace Quigley.* #2—Thru May 16: *Desperately Seeking Susan.* Beg. May 17: *Lost in America.*

208. **CANARSIE—TRIPLEX**—Ave. L at E. 93rd St 251-0700. #1—*Code of Silence.* #2—*Girls Just Wan to Have Fun.* #3—Thru May 16: *The Dungeonmaster* Beg. May 17: *The Secret of the Sword.*

209. **COBBLE HILL—TWIN**—Court St. at Butler 596-9113. #1—*The Purple Rose of Cairo; The Care Bears Movie.* #2—Thru May 16: *The Killing Fields.*

213. **FLATLANDS—LOEWS GEORGETOWNE**—Ralph Ave. at Ave. K. 763-3000. #1—*Rustlers Rhapsody.* #2—*Gotcha!*

214. **FLATLANDS—RKO KINGS PLAZA**—Flatbush Ave. at Ave. U. 253-1110. #1—*Lost in America.* #2—*Rappin'.* #3—*Berry Gordy's the Last Dragon.* #4—*Police Academy 2.*

215. **GREENPOINT—CHOPIN**—Manhattan Ave. at Greenpoint Ave. 389-1100. *Rappin'.*

216. **MIDWOOD—AVENUE U**—At E. 16th St. 336-1234. #1—Thru May 16: *Amadeus.* Beg. May 17: *Witness.* #2—Thru May 16: *Stick.*

217. **MIDWOOD—RKO KINGSWAY**—Kings Hwy. at Coney Island Ave. 645-8588. #1—*Desperately Seeking Susan.* #2—*The Dungeonmaster.* #3—*Moving Violations.* #4—*Girls Just Want to Have Fun.* #5—*Code of Silence.*

218. **MIDWOOD—RKO MIDWOOD**—Ave. J at E. 13th St. 377-1718. *Mask; The Care Bears Movie.*

219. **PARK SLOPE—PLAZA**—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru May 16: *Gotcha!* #2—*The Purple Rose of Cairo.*

220. **RIDGEWOOD—RIDGEWOOD**—Myrtle Ave. at Putnam. 821-5993. #1—*Rappin'.* #2—*Code of Silence.*

Queens

(Area Code 718)

300. **ASTORIA—UA ASTORIA**—Steinway St. at 30th Ave. 545-9470. #1—Thru May 16: *Just One of the Guys.* Beg. May 17: *Night Train to Terror.* #2—*Girls Just Want to Have Fun.* #3—*Code of Silence.* #4—*Rappin'.*

301. **BAYSIDE—LOEWS BAY TERRACE**—Bell Blvd. at 26th Ave. 428-4040. #1—*The Dungeonmaster.* #2—*Girls Just Want to Have Fun.*

302. **BAYSIDE—MOVIES AT BAYSIDE**—Bell Blvd. at 39th Ave. 225-7711. #1—Thru May 16: *Amadeus.* Beg. May 17: *Grace Quigley.* #2—Thru May 16: *The Purple Rose of Cairo.* Beg. May 17 (tent.): *Marvin & Tige.* #3—*Police Academy 2.* #4—*Lost in America.*

303. **CORONA—PLAZA**—Roosevelt Ave. nr. 103rd St. 639-7722. Thru May 16: *The Cotton Club; The Woman in Red.* Beg. May 17: *Missing in Action 2.*

304. **DOUGLASTON—MOVIEWORLD**—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Rappin'.* #2—*Code of Silence.* #3—*Desperately Seeking Susan.* #4—*Lost in America.* #5—*Gotcha!* #6—*The Purple Rose of Cairo.* #7—*Mask.*

305. **ELMHURST—LOEWS ELMWOOD**—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Gotcha!* #2—*The Dungeonmaster.*

306. **FLUSHING—PARSONS**—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Just One of the Guys.* #2—*Code of Silence.* #3—*Amadeus.* #4—*Mask.*

307. **FLUSHING—RKO KEITHS**—Northern Blvd. at Main St. 353-4000. #1—*Rustlers' Rhapsody.* #2—*Gotcha!* #3—*A Nightmare on Elm Street.*

308. **FLUSHING—RKO PROSPECT**—Main St. nr. 41st Rd. 359-1050. #1—*Girls Just Want to Have Fun.* #2—*Berry Gordy's the Last Dragon.* #3—*The Dungeonmaster.*

309. **FLUSHING—UA QUARTET**—Northern Blvd. at 160th St. 359-6777. #1—*Code of Silence.* #2—*Rappin'.* #3—Thru May 16: *Desperately Seeking Susan.* Beg. May 17: *Night Train to Terror.* #4—*Just One of the Guys.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*Witness.* #2—*Gotcha!*

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru May 14: *Mask.* Beg. May 15: *Witness.* #2—*The Purple Rose of Cairo.*

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. Program unavailable.

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—Thru May 16: *Just One of the Guys.* Beg. May 17: *Grace Quigley.* #2—Thru May 16: *Ladyhawke.* Beg. May 17: *Marvin & Tige.*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *Rustlers' Rhapsody.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*Police Academy 2.* #2—*Girls Just Want to Have Fun.* #3—*Rappin'.* #4—Thru May 16: *Berry Gordy's the Last Dragon; The Company of Wolves.* Beg. May 17: *Night Train to Terror.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—Thru May 16: *Gotcha!* Beg. May 17: *The Secret of the Sword.* #2—*Rappin'.* #3—Thru May 16: *Just One of the Guys.* Beg. May 17: *Grace Quigley.* #4—*Code of Silence.* #5—*Mask.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*Rustlers' Rhapsody.* #2—*Beverly Hills Cop.*

318. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*Code of Silence.* #2—*Rustlers' Rhapsody.* #3—Thru May 16: *Porky's Revenge.* Beg. May 17: *Gymkata.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—*The Dungeonmaster.* #2—Thru May 16: *Gotcha!* Beg. May 17: *The Secret of the Sword.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—*Girls Just Want to Have Fun.* #2—*Rappin'.* #3—Thru May 16: *Just One of the Guys.*

322. KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr. 268-3636. #1—*Mask.* #2—Thru May 16: *The Killing Fields.* Beg. May 17: *Stick; The River.*

324. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Code of Silence.* #2—*Police Academy 2.*

325. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru May 16: *The Killing Fields; Swing Shift.*

326. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*Witness.* #2—*Stick.* #3—*Mask.*

328. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—*The Dungeonmaster.* #2—Thru May 16: *Berry Gordy's the Last Dragon.* #3—*Rappin'.* #4—Thru May 16: *Mask.*

329. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*Code of Silence.* #2—*Gotcha!*

330. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*Gotcha!* #2—*Rustlers' Rhapsody.*

331. WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru May 16: *Moving Violations; Mischief.*

Staten Island

(Area Code 718)

400. ELTINGVILLE—AMBOY—356-3800. #1—Thru May 16: *Witness.* #2—Thru May 16: *The Dungeonmaster.* Beg. May 17: *Night Train to Terror.*

401. NEW DORP—HYLAN—351-6601. #1—*Rustlers' Rhapsody.* #2—Thru May 16: *Code of Silence.*

402. NEW DORP—LANE—351-2110. Thru May 16: *Amadeus.* Beg. May 17: *Marvin & Tige.*

403. NEW DORP—RAE—979-0444. #1—Thru May 16: *Just One of the Guys.* #2—Thru May 16: *The Dungeonmaster.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*Gotcha!* #2—*Rappin'.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*Code of Silence.* #2—Thru May 16: *Police Academy 2.* Beg. May 17: *Grace Quigley.*

406. NEW SPRINGVILLE—RKO RICHMOND—761-3103. *A Nightmare on Elm Street.*

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*Code of Silence.* #2—Thru May 16: *The Purple Rose of Cairo.* Beg. May 17: *Mask.*

501. BALDWIN—RKO—223-9230. *The Dungeonmaster.*

502. BELLEROSE—RKO—775-1351. Thru May 14: *Return of the Jedi.* Beg. May 15: *The Breakfast Club.*

506. EAST MEADOW—FLICK—794-8008. #1—Thru May 16: *Desperately Seeking Susan; The Care Bears Movie.* #2—Thru May 16: *The Breakfast Club.* #3—Thru May 16: *The Purple Rose of Cairo.* #4—*Baby.*

507. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Code of Silence.* #2—*Rappin'.* #3—Thru May 16: *Police Academy 2.* Beg. May 17: *Grace Quigley.* #4—Thru May 16: *Just One of the Guys.* Beg. May 17: *Night Train to Terror.*

509. FLORAL PARK—RKO FLORAL—352-2280. *Girls Just Want to Have Fun.*

510. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*Beverly Hills Cop.* #2—*Gotcha!* #3—Thru May 16: *The Dungeonmaster.* #4—Thru May 16: *Rappin'.*

511. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*Beverly Hills Cop.* #2—*Rustlers' Rhapsody.* #3—*Police Academy 2.*

512. GARDEN CITY PARK—RKO PARK EAST—741-8484. *Mask.*

513. GREAT NECK—SQUIRE—466-2020. #1—Thru May 16: *Just One of the Guys.* Beg. May 17: *Marvin & Tige.* #2—*Rustlers' Rhapsody.* #3—Thru May 16: *Rappin'.* Beg. May 17: *Night Train to Terror.*

514. HEWLETT—RKO—791-6768. Thru May 14: *Return of the Jedi.* Beg. May 15: *The Breakfast Club.*

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MOVIES

515. **HICKSVILLE—HICKSVILLE—931-0749.** #1—Thru May 16: *Rappin'.* Beg. May 17: *Night Train to Terror.* #2—*Code of Silence.*

516. **HICKSVILLE—MID-PLAZA—433-2400.** #1—*Mask.* #2—Thru May 16: *The Killing Fields.* Beg. May 17: *Gymkata.* #3—*Gotcha!* #4—*The Breakfast Club.* #5—*Amadeus.* #6—*The Sure Thing.*

517. **LAWRENCE—RKO—371-0203.** #1—*Rustlers' Rhapsody.* #2—*The Dungeonmaster.* #3—*Gotcha!*

518. **LEVITTOWN—LEVITTOWN—731-0516.** #1—Thru May 16: *The Killing Fields.* Beg. May 17 (tent.): *The Breakfast Club.* #2—Thru May 16: *Stick; Cat's Eye.* Beg. May 17 (tent.): *Ladyhawke.*

519. **LEVITTOWN—LOEWS NASSAU—731-5400.** #1—*Gotcha!* #2—*Rustlers' Rhapsody.* #3—*Mask.* #4—*Girls Just Want to Have Fun.* #5—*Witness.* #6—*The Dungeonmaster.*

520. **LONG BEACH—LIDO—432-0056.** Thru May 16: *Breakin' 2 Electric Boogaloo; Raging Bull; Mother's Day.* Beg. May 17: *Beverly Hills Cop.*

521. **LYNBROOK—LYNBROOK—593-1033.** #1—*Code of Silence.* #2—*Just One of the Guys.* #3—Thru May 16: *Desperately Seeking Susan.* Beg. May 17: *Grace Quigley.* #4—Thru May 16: *Rappin'.* Beg. May 17: *Night Train to Terror.*

522. **LYNBROOK—STUDIO ONE—599-1444.** *The Purple Rose of Cairo.*

523. **MALVERNE—TWIN—599-6966.** #1—Thru May 16: *The Killing Fields.* Beg. May 17 (tent.): *Gotcha!* #2—Thru May 16: *Stick.* Beg. May 17 (tent.): *Ladyhawke.*

524. **MANHASSET—MANHASSET—627-7887.** #1—*The Purple Rose of Cairo.* #2—*Lost in America.* #3—*Girls Just Want to Have Fun.*

525. **MANHASSET—RKO CINEMA—627-1300.** *Witness.*

526. **MASSAPEQUA—PEQUA—799-6464.** *Code of Silence.*

527. **MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244.** #1—*Just One of the Guys.* #2—*Beverly Hills Cop.* #3—*Girls Just Want to Have Fun.* #4—*Rappin'.* #5—Thru May 16: *Desperately Seeking Susan.* Beg. May 17: *Grace Quigley.* #6—*Rustlers' Rhapsody.* #7—Thru May 16: *Police Academy 2.* Beg. May 17: *Night Train to Terror.* #8—*Lost in America.* #9—Thru May 16: *Berry Gordy's the Last Dragon.* Beg. May 17: *Marvin & Tige.*

528. **MERRICK—MALL—623-4424.** *Def-Con 4.*

529. **MERRICK—TWIN—546-1271.** #1—*Girls Just Want to Have Fun.* #2—*Gotcha!*

530. **NEW HYDE PARK—HERRICKS—747-0555.** #1—*Code of Silence.* #2—Thru May 16: *Just One of the Guys.* Beg. May 17: *Mask.*

531. **OCEANSIDE—OCEANSIDE—536-7565.** #1—Thru May 16: *Moving Violations.* #2—Program unavailable.

532. **OLD BETHPAGE—CINE CAPRI—752-1610.** *A Passage to India.*

533. **PLAINVIEW—OLD COUNTRY—931-4242.** #1—*Code of Silence.* #2—Thru May 16: *Just One of the Guys.*

534. **PLAINVIEW—RKO MORTON VILLAGE—938-2323.** *Lost in America.*

535. **PLAINVIEW—RKO TWIN—931-1333.** #1—*The Dungeonmaster.* #2—*Rustlers' Rhapsody.*

536. **PORT WASHINGTON—MOVIES—944-6200.** #1—*Code of Silence.* #2—Thru May 16: *Desperately Seeking Susan.* Beg. May 17 (tent.): *Grace Quigley.* #3—*Gotcha!*

538. **ROCKVILLE CENTRE—RKO FANTASY—764-8000.** *Mask.*

539. **ROCKVILLE CENTRE—RKO TWIN—678-3121.** #1—*Girls Just Want to Have Fun.* #2—*Witness.*

540. **ROSLYN—ROSLYN—621-8488.** #1—*My New Partner.* #2—*Lily in Love.*

541. **SYOSSET—SYOSSET—921-5810.** #1—Thru May 16: *Lily in Love.* Beg. May 17: *Grace Quigley.* #2—*Desperately Seeking Susan.* #3—*Girls Just Want to Have Fun.*

542. **SYOSSET—UA CINEMA 150—364-0700.** *The Purple Rose of Cairo.*

543. **VALLEY STREAM—RKO GREEN ACRES—561-2100.** #1—*Lost in America.* #2—*The Purple Rose of Cairo.* #3—*Berry Gordy's the Last Dragon.*

544. **VALLEY STREAM—SUNRISE—825-5700.** #1—*Rustlers' Rhapsody.* #2—*Gotcha!* #3—*Girls Just Want to Have Fun.* #4—*Police Academy 2.* #5—*Beverly Hills Cop.* #6—*Rappin'.* #7—*Just One of the Guys.* #8—*Mask.* #9—*Witness.* #10—*The Care*

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545. **WANTAGH—RKO—**781-6969. *Amadeus.*

546. **WESTBURY—DRIVE-IN—**334-3400. #1—*Rustlers' Rhapsody.* #2—*Code of Silence.* #3—Thru May 16: *Girls Just Want to Have Fun.* Beg. May 17: *Night Train to Terror.*

547. **WESTBURY—WESTBURY—**333-1911. #1—Program unavailable. #2—Program unavailable.

Suffolk County

600. **BABYLON—BABYLON—**669-3399. #1—*Code of Silence.* #2—Thru May 16: *Just One of the Guys.* Beg. May 17: *Night Train to Terror.* #3—*Rappin'.*

601. **BABYLON—RKO—**669-0700. #1—*The Dungeonmaster.* #2—*Witness.*

602. **BABYLON—SOUTH BAY—**587-7676. #1—*Rustlers' Rhapsody.* #2—*Gotcha!* #3—*Mask.*

604. **BAY SHORE—LOEWS SOUTH SHORE MALL—**666-4000. #1—*Police Academy 2.* #2—*Girls Just Want to Have Fun.*

605. **BAY SHORE—SUNRISE DRIVE-IN—**665-1111. #1—Thru May 16: *Code of Silence.* Beg. May 17: *Night Train to Terror.* #2—*Rustlers' Rhapsody.*

606. **BRENTWOOD—BRENTWOOD—**273-3900. Thru May 16: *Friday the 13th Part V.* Beg. May 17: *Berry Gordy's the Last Dragon.*

607. **CENTER MORICHES—CENTER—**878-2100. Thru May 16: *Amadeus.*

608. **COMMACK—DRIVE-IN—**499-2900. *Rustlers' Rhapsody.*

609. **COMMACK—MULTIPLEX—**462-6953. #1—*Code of Silence.* #2—*Rappin'.* #3—*Police Academy 2.* #4—*Beverly Hills Cop.* #5—*Rustlers' Rhapsody.* #6—*The Dungeonmaster.* #7—*Mask.* #8—*Gotcha!* #9—*Witness.* #10—*The Care Bears Movie.* #11—*Just One of the Guys.* #12—*Girls Just Want to Have Fun.*

610. **COMMACK—RKO—**499-4545. #1—*The Killing Fields.* #2—*Lost in America.*

611. **CORAM—PINE—**698-6442. #1—*The Dungeonmaster.* #2—*Code of Silence.* #3—*Gotcha!* #4—*Witness.*

612. **EAST HAMPTON—CINEMAS—**324-0448. #1—*Code of Silence.* #2—Thru May 16: *Lily in Love.* Beg. May 17: *Marvin & Tige.* #3—Thru May 16: *Just One of the Guys.* Beg. May 17: *Grace Quigley.* #4—*Desperately Seeking Susan.* #5—Thru May 16: *The Purple Rose of Cairo.* Beg. May 17: *The Secret of the Sword.*

613. **EAST SETAUKET—RKO FOX—**473-2400. *A Nightmare on Elm Street; The Care Bears Movie.*

614. **ELWOOD—ELWOOD—**499-7800. #1—*Rustlers' Rhapsody.* #2—Thru May 16: *Gotcha!* Beg. May 17: *Gymkata.*

615. **FARMINGVILLE—COLLEGE PLAZA—**698-2200. #1—Thru May 16: *Just One of the Guys.* Beg. May 17: *Night Train to Terror.* #2—*Rappin'.*

616. **GREENPORT—GREENPORT—**477-0500. Thru May 16: *Amadeus.* Beg. May 17: *Paris, Texas.*

617. **HUNTINGTON—RKO SHORE—**421-5200. #1—*Rustlers' Rhapsody.* #2—*The Dungeonmaster.* #3—*Lost in America.* #4—*Code of Silence.*

618. **HUNTINGTON—RKO WHITMAN—**423-1300. *Gotcha!*

619. **HUNTINGTON—RKO YORK—**421-3911. *Girls Just Want to Have Fun.*

620. **ISLIP—ISLIP—**581-5200. #1—Thru May 16: *Gotcha!* Beg. May 17: *The Secret of the Sword.* #2—*Code of Silence.* #3—*Rappin'.*

621. **LAKE GROVE—RKO SMITH HAVEN MALL—**724-9550. *The Dungeonmaster.*

622. **LAKE RONKONKOMA—LAKESIDE—**981-7100. Program unavailable.

623. **LINDENHURST—LINDENHURST—**888-5400. Thru May 16: *The Sure Thing.* Beg. May 17: *Ladyhawke.*

624. **MATTITUCK—MATTITUCK—**298-4405. #1—*The Dungeonmaster.* #2—Thru May 16: *Police Academy 2.* Beg. May 17: *The Secret of the Sword.* #3—*Girls Just Want to Have Fun.*

625. **MONTAUK—THE MOVIES—**668-2393. May 17–19 (tent.): *Ladyhawke.*

626. **NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—**265-8118. *Code of Silence.* **OUTDOOR—**Thru May 16: *Rappin'; Missing in Action 2.*

628. **NORTHPORT—NORTHPORT—**261-8600. Thru May 16: *Baby.* Beg. May 17: *Ladyhawke.*

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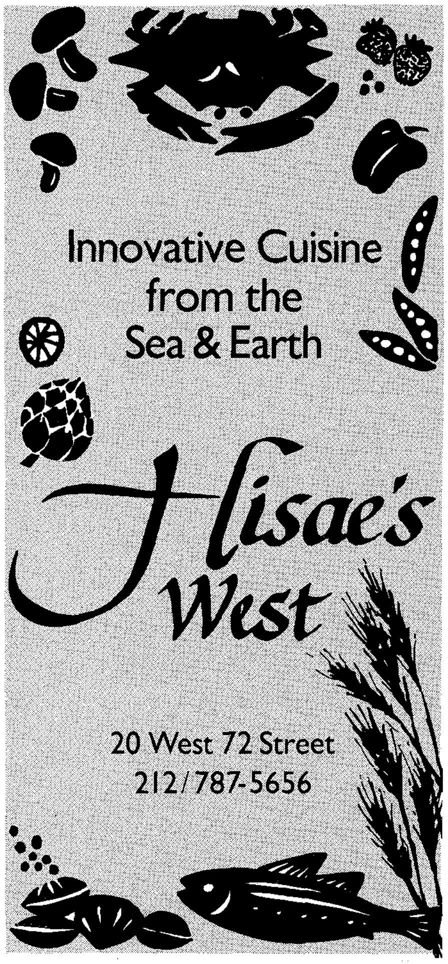

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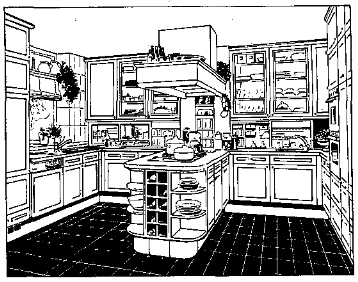

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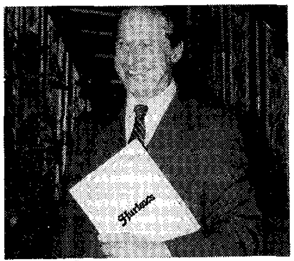

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MOVIES

629. **OAKDALE—OAKDALE**—589-8118. Thru May 16: *Moving Violations.* Beg. May 17 (tent.): *Desperately Seeking Susan.*

631. **PATCHOGUE—TRIPLEX**—475-0601. #1—*Girls Just Want to Have Fun.* #2—*Rustlers' Rhapsody.* #3—*Police Academy 2.*

632. **PATCHOGUE—RKO PLAZA**—475-5225. #1—*Gotcha!* #2—*The Dungeonmaster.*

633. **PATCHOGUE—SUNRISE ALL-WEATHER INDOOR**—363-7200. *Code of Silence.* **OUTDOOR**—Thru May 16: *Just One of the Guys; Rappin'* Beg. May 17: *Night Train to Terror.*

634. **PATCHOGUE—SUNWAVE**—475-7766. #1—Thru May 16: *Lost in America.* Beg. May 17: *Grace Quigley.* #2—Thru May 16: *Desperately Seeking Susan.* Beg. May 17: *Marvin & Tige.*

635. **PORT JEFFERSON—MINI EAST**—928-6555 Thru May 16: *Rappin'.* Beg. May 17: *Grace Quigley* **WEST**—*The Purple Rose of Cairo.*

636. **PORT JEFFERSON STATION—RKO BROOKHAVEN**—473-1200. Thru May 14: *Return of the Jedi.* Beg. May 15: *The Breakfast Club.*

637. **RIVERHEAD—SUFFOLK**—727-3133. *Rappin'*

639. **SAG HARBOR—SAG HARBOR**—725-0010 Thru May 16: *La Nuit de Varennes.* Beg. May 17 *Blood Simple.*

640. **SAYVILLE—SAYVILLE**—589-0232. #1—Thru May 16: *Beverly Hills Cop.* Beg. May 17: *The Secret of the Sword.* #2—*Just One of the Guys.* #3—*Mask.*

642. **SHIRLEY—TWIN**—281-4466. #1—Thru May 16: *Moving Violations.* Beg. May 17 (tent.): *Just One of the Guys.* #2—Thru May 16: *Cat's Eye.* Beg. May 17 (tent.): *Desperately Seeking Susan.*

643. **SMITHTOWN—SMITHTOWN**—265-1551. Thru May 16: *Just One of the Guys.* Beg. May 17: *Night Train to Terror.*

644. **SOUTHAMPTON—SOUTHAMPTON**—283-1300. #1—Thru May 16: *Gotcha!* Beg. May 17 (tent.): *Grace Quigley.* #2—*Rustlers' Rhapsody.* #3—*Girls Just Want to Have Fun.*

645. **STONY BROOK—LOEWS**—751-2300. #1—*Rustlers' Rhapsody.* #2—*Girls Just Want to Have Fun.* #3—*Mask.*

646. **WEST ISLIP—TWIN**—669-2626. #1—*Beverly Hills Cop.* #2—Thru May 16: *Moving Violations.* Beg. May 17 (tent.): *Just One of the Guys.*

647. **WESTHAMPTON—HAMPTON ARTS**—288-2600. #1—*Rustlers' Rhapsody.* #2—*Gotcha!*

648. **WESTHAMPTON—WESTHAMPTON**—288-1500. Thru May 16: *Lost in America.* Beg. May 17: *The Purple Rose of Cairo.*

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE**—234-7300. #1—*Girls Just Want to Have Fun.* #2—Thru May 16: *Desperately Seeking Susan.* Beg. May 17: *Grace Quigley.*

701. **BEDFORD VILLAGE—CINEMA 22**—234-9577. *Rustlers' Rhapsody.*

702. **BRONXVILLE—BRONXVILLE**—961-4030. #1—*Just One of the Guys.* #2—*Code of Silence.* #3—Thru May 16: *Ladyhawke.* Beg. May 17: *Marvin & Tige.*

703. **GREENBURGH—CINEMA 100**—946-4680. #1—Thru May 16: *Code of Silence.* Beg. May 17: *Girls Just Want to Have Fun.* #2—*Desperately Seeking Susan.*

705. **HARTSDALE—CINEMA**—428-2200. #1—Thru May 16: *Police Academy 2.* Beg. May 17: *Grace Quigley.* #2—*Witness.* #3—*Rustlers' Rhapsody.* #4—Thru May 16: *Gotcha!* Beg. May 17: *The Purple Rose of Cairo.*

706. **LARCHMONT—PLAYHOUSE**—834-3001. Thru May 16: *Amadeus.* Beg. May 17: *Grace Quigley.*

707. **MAMARONECK—PLAYHOUSE**—698-2200. #1—*Code of Silence.* #2—*Girls Just Want to Have Fun.* #3—Thru May 16: *Just One of the Guys.* Beg. May 17: *Night Train to Terror.* #4—Thru May 16: *Desperately Seeking Susan.* Beg. May 17: *Marvin & Tige.*

708. **MOUNT KISCO—MOUNT KISCO**—666-6900. #1—Thru May 16: *The Purple Rose of Cairo.* Beg. May 17: *The Killing Fields.* #2—Thru May 16: *Gotcha!* Beg. May 17: *Witness.*

709. **MOUNT VERNON—PARKWAY**—664-3311. *Witness.*

10. **NEW ROCHELLE—RKO PROCTORS**—632-1100. #1—*Girls Just Want to Have Fun.* #2—*The Dungeonmaster.* #3—*Just One of the Guys.* #4—*Rustlers' Rhapsody.* #5—*Berry Gordy's the Last Dragon.* #6—*Rappin'.* #7—*Code of Silence.*

12. **OSSINING—ARCADIAN**—941-5200. #1—*Girls Just Want to Have Fun.* #2—*Gotcha!* #3—*Code of Silence.*

13. **PEEKSKILL—BEACH**—737-6262. #1—*Desperately Seeking Susan.* #2—*Code of Silence.* #3—*Witness.* #4—*Mask.*

14. **PEEKSKILL—WESTCHESTER MALL**—528-8822. #1—*Rustlers' Rhapsody.* #2—*Rappin'.* #3—Thru May 16: *The Dungeonmaster.* Beg. May 17: *The Secret of the Sword.* #4—*Gotcha!*

15. **PELHAM—PICTURE HOUSE**—738-3160. Program unavailable.

16. **PLEASANTVILLE—ROME**—769-0720. #1—*Rustlers' Rhapsody.* #2—Thru May 16: *Amadeus.*

17. **RYE—RYE RIDGE**—939-8177. #1—Thru May 16: *Gotcha!* Beg. May 17: *The Purple Rose of Cairo.* #2—*Rustlers' Rhapsody.*

18. **SCARSDALE—FINE ARTS**—723-6699. Thru May 16: *My New Partner.* Beg. May 17: *Camila.*

19. **SCARSDALE—PLAZA**—725-0078. Thru May 16: *Moving Violations.* Beg. May 17: *Witness.*

20. **WHITE PLAINS—GALLERIA**—997-8198. #1—*The Dungeonmaster.* #2—Thru May 16: *Mask.* Beg. May 17: *The Secret of the Sword.*

21. **WHITE PLAINS—UA CINEMA**—946-2820. Thru May 16: *Rappin'.*

24. **YONKERS—MOVIELAND**—793-0002. #1—*Rustlers' Rhapsody.* #2—*Rappin'.* #3—*Lost in America.* #4—*Gotcha!*

25. **YONKERS—PARK HILL**—969-4477. #1—*Code of Silence.* #2—*Rappin'.* #3—*The Dungeonmaster.*

26. **YORKTOWN HEIGHTS—TRIANGLE**—245-7555. #1—*Girls Just Want to Have Fun.* #2—*Just One of the Guys.*

Rockland County

50. **BLAUVELT—NYACK DRIVE-IN**—358-1844. Thru May 16: *Rappin'; Berry Gordy's the Last Dragon.*

751. **MONSEY—ROCKLAND DRIVE-IN**—356-4040. *Rustlers' Rhapsody; Top Secret!*

752. **NANUET—MALL**—623-6336. Program unavailable.

753. **NANUET—ROUTE 59**—623-3355. Thru May 16: *Lost in America.* Beg. May 17: *Grace Quigley.*

754. **NANUET—RKO MOVIES**—623-0211. #1—*Gotcha!* #2—*Just One of the Guys.* #3—*Girls Just Want to Have Fun.* #4—*Desperately Seeking Susan.* #5—*Code of Silence.*

755. **NEW CITY—TOWN**—634-5100. #1—*Code of Silence.* #2—*Gotcha!*

756. **NEW CITY—UA CINEMA 304**—634-8200. #1—Thru May 16: *Just One of the Guys.* Beg. May 17: *Night Train to Terror.* #2—*Rappin'.*

757. **NYACK—CINEMA EAST**—358-6631. *Witness.*

758. **ORANGEBURG—303 DRIVE-IN**—359-2021. Thru May 16: *Code of Silence.* Beg. May 17 (tent.): *Girls Just Want to Have Fun.*

759. **PEARL RIVER—CENTRAL**—735-2530. *Rustlers' Rhapsody.*

760. **PEARL RIVER—PEARL RIVER**—735-6500. *Mask.*

761. **SPRING VALLEY—CINEMA 45**—352-1445. *Beverly Hills Cop.*

762. **SPRING VALLEY—PIX**—425-6902. #1—*Rustlers' Rhapsody.* #2—*The Dungeonmaster.*

763. **STONY POINT—9 W CINEMA**—942-0303. Thru May 16: *Code of Silence.* Beg. May 17: *Gymkata.*

764. **SUFFERN—LAFAYETTE**—357-6030. *Lost in America.*

765. **WEST HAVERSTRAW—PLAZA**—947-2220. *Girls Just Want to Have Fun.*

Connecticut

(Area Code 203)
Fairfield County

800. **BROOKFIELD—FINE ARTS**—775-0070. #1—*Amadeus.* #2—*Gotcha!*

801. **DANBURY—CINE**—743-2200. #1—*Girls Just Want to Have Fun.* #2—*Just One of the Guys.* #3—Thru May 16: *Beverly Hills Cop.* Beg. May 17: *Grace Quigley.*

802. **DANBURY—CINEMA**—748-2923. #1—*Rustlers' Rhapsody.* #2—*Desperately Seeking Susan.*

803. **DANBURY—PALACE**—748-7496. #1—*Code of Silence.* #2—Thru May 16: *The Dungeonmaster.* Beg. May 17: *The Secret of the Sword.* #3—Thru May 16: *Rappin'.* Beg. May 17: *Marvin & Tige.*

804. **DARIEN—PLAYHOUSE**—655-0100. Thru May 16: *The Killing Fields.* Beg. May 17: *Grace Quigley.*

805. **FAIRFIELD—COMMUNITY**—255-6555. #1—*Amadeus.* #2—*Gotcha!; The Care Bears Movie.*

806. **FAIRFIELD—COUNTY**—334-1411. *Rappin'.*

807. **GREENWICH—CINEMA**—869-6030. #1—*Beverly Hills Cop.* #2—*Gotcha!*

808. **GREENWICH—PLAZA**—869-4030. #1—*The Purple Rose of Cairo.* #2—*Just One of the Guys.* #3—Thru May 16: *The Return of the Soldier.* Beg. May 17: *Grace Quigley.*

809. **NEW CANAAN—PLAYHOUSE**—966-0600. *Rustlers' Rhapsody.*

810. **NORWALK—CINEMA**—838-4504. #1—*Rappin'.* #2—*Code of Silence.*

811. **NORWALK—NORWALK**—866-9202. *Just One of the Guys; The Care Bears Movie.*

812. **SOUTH NORWALK—SONO**—866-9202. *The Return of the Soldier.*

813. **SPRINGDALE—STATE**—325-0250. Thru May 16: *Witness.* Beg. May 17: *Mask.*

814. **STAMFORD—AVON**—324-9205. #1—Thru May 16: *The Dungeonmaster.* Beg. May 17: *The Secret of the Sword.* #2—Thru May 16: *Rappin'.* Beg. May 17: *Marvin & Tige.*

815. **STAMFORD—CINEMA**—324-3100. #1—*Code of Silence.* #2—*Desperately Seeking Susan.* #3—*Rustlers' Rhapsody.*

816. **STAMFORD—PARK PLACE**—323-1600. #1—Thru May 16: *My New Partner.* #2—Thru May 16: *Seven Beauties; Swept Away.* Beg. May 17: *Stolen Kisses; The Man Who Loved Women* (1977).

817. **STAMFORD—RIDGEWAY**—323-5000. #1—*Girls Just Want to Have Fun.* #2—*Police Academy 2.*

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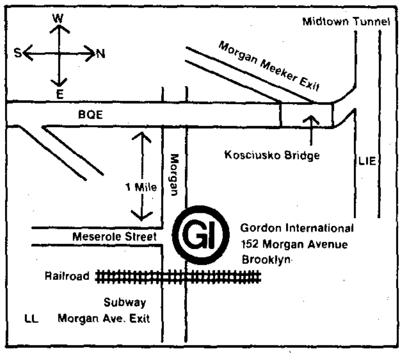

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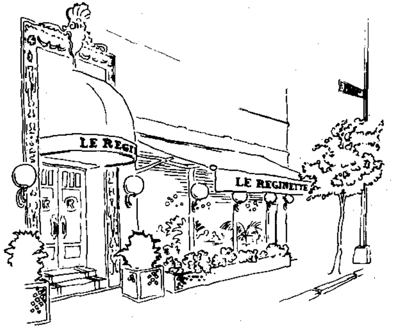

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818. TRUMBULL—TRANS-LUX—374-0462. #1—*Rustlers' Rhapsody.* #2—*Desperately Seeking Susan.* #3—*Code of Silence.*

819. WESTPORT—FINE ARTS—227-3324. #1—Thru May 16: *Witness.* Beg. May 17: *Gymkata.* #2—*Gotcha!* #3—227-9619. *Desperately Seeking Susan* #4—226-6666. *Rustlers' Rhapsody.*

820. WESTPORT—POST—227-0500. *Amadeus.*

821. WILTON—CINEMA—762-5678. *Mask.*

New Jersey

(Area Code 201)
Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—*Rustlers' Rhapsody.* #2—Thru May 16: *Rappin'* #3—Thru May 16: *Just One of the Guys.*

901. HARRISON—WARNER—482-8550. #1—Thru May 16: *The Dungeonmaster.* Beg. May 17: *Gymkata.* #2—*Girls Just Want to Have Fun.*

902. JERSEY CITY—HUDSON PLAZA—433-1100. #1—Thru May 16: *Beverly Hills Cop.* #2—Thru May 16: *Just One of the Guys.*

903. JERSEY CITY—LOEWS—653-4600. #1—*Rustlers' Rhapsody.* #2—*The Dungeonmaster.* #3—*Girls Just Want to Have Fun.*

904. JERSEY CITY—STATE—653-5200. #1—*Code of Silence.* #2—*Rappin'.* #3—Thru May 16: *Ladyhawke.* Beg. May 17 (tent.): *Marvin & Tige.* #4—Thru May 16: *Berry Gordy's the Last Dragon; The Company of Wolves.* Beg. May 17: *Night Train to Terror.*

905. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*Just One of the Guys.* #2—*The Dungeonmaster.* #3—*Code of Silence.* #4—*Rappin'.*

906. SECAUCUS—LOEWS MEADOW—866-6161. #1—*Rustlers' Rhapsody.* #2—*Desperately Seeking Susan.* #3—*Gotcha!* #4—*Police Academy 2.* #5—*Girls Just Want to Have Fun.* #6—*Witness.*

908. WEST NEW YORK—MAYFAIR—865-2010. Thru May 16: *Moving Violations; Mischief.* Beg. May 17: *Berry Gordy's the Last Dragon.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. *Desperately Seeking Susan.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—*Rustlers' Rhapsody.* #2—*The Dungeonmaster.*

912. CEDAR GROVE—CINEMA 23—239-1462. *Lost in America.*

915. LIVINGSTON—COLONY—992-0800. *Code of Silence.*

916. MAPLEWOOD—MAPLEWOOD—763-3100. Thru May 16: *Mask.*

917. MILLBURN—RKO—376-0800. #1—*Witness.* #2—*Gotcha!*

918. MONTCLAIR—CLARIDGE—746-5564. #1—*Code of Silence.* #2—*The Killing Fields.* #3—*Mask.*

919. MONTCLAIR—WELLMONT—783-9500. #1—*Beverly Hills Cop.* #2—Thru May 16: *Rappin'.* #3—*Berry Gordy's the Last Dragon.*

920. NUTLEY—FRANKLIN—667-1777. #1—*Rappin'.* #2—Thru May 16: *Just One of the Guys.* Beg. May 17: *The Secret of the Sword.* #3—*Girls Just Want to Have Fun.*

921. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Desperately Seeking Susan.* #2—Thru May 16: *Amadeus.* Beg. May 17: *Grace Quigley.* #3—Thru May 16: *The Purple Rose of Cairo.* Beg. May 17: *Marvin & Tige.*

922. VERONA—VERONA—239-0880. *Girls Just Want to Have Fun.*

923. WEST ORANGE—ESSEX GREEN—731-7755. #1—*Rustlers' Rhapsody.* #2—Thru May 16: *Police Academy 2.* Beg. May 17: *The Secret of the Sword.* #3—*Gotcha!*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru May 16: *A Soldier's Story.*

931. CRANFORD—RKO—276-9120. #1—*Gotcha!* #2—*The Dungeonmaster.*

932. ELIZABETH—ELMORA—352-3483. Thru May 16: *Mask.*

933. LINDEN—TWIN—925-9787. #1—*Code of Silence.* #2—*Girls Just Want to Have Fun.*

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934. **ROSELLE PARK—PARK**—245-0358. Thru May 16: *Beverly Hills Cop.* Beg. May 17: *Ladyhawke.*

935. **SUMMIT—STRAND**—273-3900. Thru May 16: *Desperately Seeking Susan; The Care Bears Movie.*

937. **UNION—LOST PICTURE SHOW**—964-4497. Thru May 16: *The Purple Rose of Cairo.*

938. **UNION—RKO**—686-4373. #1—*Lost in America.* #2—*Rustlers' Rhapsody.*

939. **WESTFIELD—RIALTO**—232-1288. #1—*Girls Just Want to Have Fun.* #2—*Desperately Seeking Susan.* #3—Thru May 16: *Just One of the Guys; Rappin'.* Beg. May 17: *Grace Quigley.*

940. **WESTFIELD—TWIN**—654-4720. #1—*Code of Silence.* #2—*The Purple Rose of Cairo.* #3—*Witness.*

Bergen County

950. **BERGENFIELD—BERGENFIELD**—385-1600. Thru May 16: *Gotcha!*

951. **CLOSTER—CLOSTER**—768-8800. *Rustlers' Rhapsody.*

952. **EDGEWATER—LOEWS SHOWBOAT**—941-3660. #1—*Rustlers' Rhapsody.* #2—*Mask.* #3—*Code of Silence.* #4—*Girls Just Want to Have Fun.*

953. **EMERSON—TOWN**—261-1000. *Code of Silence.*

954. **FAIR LAWN—HYWAY**—796-1717. #1—Thru May 16: *Rappin'.* Beg. May 17: *Night Train to Terror.* #2—Thru May 16: *Just One of the Guys.* Beg. May 17 (tent.): *Grace Quigley.*

955. **FAIRVIEW—TWIN**—941-2424. #1—*Desperately Seeking Susan.* #2—*The Dungeonmaster.*

956. **FORT LEE—LINWOOD**—944-6900. #1—Thru May 16: *The Purple Rose of Cairo.* Beg. May 17: *Grace Quigley.* #2—Thru May 16: *Just One of the Guys.* Beg. May 17 (tent.): *Night Train to Terror.*

957. **FORT LEE—SHARON**—224-0202. Thru May 16: *Amadeus.*

958. **OAKLAND—TWIN**—337-4478. #1—*Code of Silence.* #2—*Police Academy 2.*

959. **PALISADES PARK—PARK LANE**—944-1086. #1—Thru May 16: *Stick.* #2—Thru May 16: *Moving Violations.*

960. **PARAMUS—BERGEN MALL**—845-4449. Thru May 16: *The Purple Rose of Cairo.* Beg. May 17: *Grace Quigley.*

961. **PARAMUS—CINEMA 35**—845-5070. Thru May 16: *Gotcha!*

962. **PARAMUS—DRIVE-IN**—368-1440. Program unavailable.

963. **PARAMUS—RKO ROUTE 4**—487-7909. #1—*Code of Silence.* #2—*Ladyhawke.* #3—*Lost in America.* #4—*The Breakfast Club.* #5—*Beverly Hills Cop.* #6—*Rustlers' Rhapsody.* #7—*Girls Just Want to Have Fun.* #8—*Witness.* #9—*Moving Violations.* #10—*Mask.*

964. **PARAMUS—RKO ROUTE 17**—843-3830. #1—*Desperately Seeking Susan.* #2—*The Dungeonmaster.* #3—*Police Academy 2.*

965. **RAMSEY—CINEMA**—825-2090. *Girls Just Want to Have Fun.*

966. **RAMSEY—INTERSTATE**—327-0153. Program unavailable.

967. **RIDGEFIELD PARK—RIALTO**—641-0617. Thru May 16: *Moving Violations.* Beg. May 17: *Beverly Hills Cop.*

968. **RIDGEWOOD—RKO WARNER**—444-1234. #1—*Rustlers' Rhapsody.* #2—*Desperately Seeking Susan.* #3—*Beverly Hills Cop.* #4—*Code of Silence.*

969. **RIDGEWOOD—ROSEBUD**—670-9183. Thru May 16: *A Man and a Woman.* May 17–19: *Ride the High Country.* May 20–23: *The Spiral Staircase.*

970. **RUTHERFORD—WILLIAMS CENTER**—933-3700. #1—Thru May 16: *The Sure Thing.* #2—Thru May 16: *Moving Violations.*

971. **TEANECK—MOVIE CITY**—836-3334. #1—Thru May 16: *Just One of the Guys.* #2—Thru May 16: *The Purple Rose of Cairo.* #3—Thru May 16: *Moving Violations.* #4—*The Care Bears Movie.*

972. **TENAFLY—BERGEN**—567-0004. Thru May 16: *A Sunday in the Country.*

973. **WASHINGTON TOWNSHIP—CINEMA**—666-2221. Thru May 16: *Gotcha!* Beg. May 17: *Amadeus.*

974. **WESTWOOD—PASCACK**—664-3200. Thru May 16: *Desperately Seeking Susan.* Beg. May 17: *Grace Quigley.*

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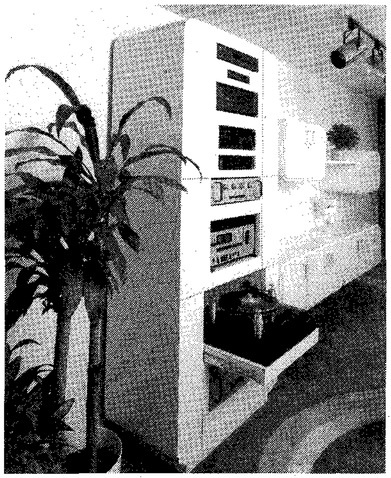

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Brief Reviews

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★	**New films recommended by *New York's* critic.**

ALMOST YOU—(1 hr. 36 min., '85) A comedy about a young married couple in New York City who struggle to maintain their relationship. With Brooke Adams, Griffin Dunne, Karen Young, Marty Watt, Josh Mostel, and Christine Estabrook. Screenplay by Mark Horowitz. Dir. Adam Brooks. R. 48

AMADEUS—(2 hr. 38 min., '84) Charming but trashy. Peter Shaffer has adaptated his immensely successful play, in which he first propounded the notion that Antonio Salieri (F. Murray Abraham), composer to the Viennese court, destroyed Wolfgang Amadeus Mozart (Tom Hulce) out of envy and a peculiar quarrel with God. He, Salieri, wants only to serve God with his music, yet God made him a mediocrity and chose instead to speak through Mozart—a bumbling, loutish *boy*. We see Mozart's years in Vienna through the prism of Salieri's envy—the concerts and opera productions, the confrontations with Emperor Joseph II and court officials. Abraham uses his big nose and heavy beard for their full weight of misery; when he expounds the beauties of Mozart's compositions, he seems to be entering paradise and hell at the same time. Director Milos Forman does his best work in re-creating the atmosphere of 18th-century opera—a time when opera was a living art form, not a solemn museum show. But Shaffer's over-explicit dramaturgy keeps pounding away at Salieri's envy and betrayal of Mozart, and the last third of the movie grows so exploitative even Ken Russell might have said, "Enough!" Musical performances by Neville Marriner and the Academy of St. Martin-in-the-Fields. (Sept. 24, 1984) PG. 41, 43, 81, 216, 302, 306, 402, 516, 545, 607, 616, 706, 716, 800, 805, 820, 921, 957, 973

BERRY GORDY'S THE LAST DRAGON—(1 hr. 48 min., '85) An urban fairy tale about a beautiful V.J. and a martial arts expert who rescues her from kidnappers. With Vanity, Taimak, Julius J. Carry III. Music by Stevie Wonder, Smokey Robinson, and other Motown artists. Dir. Michael Schultz. PG-13. 36, 68, 111, 112, 114, 214, 308, 315, 328, 527, 543, 606, 710, 750, 904, 908, 919

★ **BEVERLY HILLS COP**—(1 hr. 45 min., '84) The young director Martin Brest has allowed Eddie Murphy plenty of room to talk his way in and out of preposterous situations in this genial, leisurely police movie. Murphy is a renegade officer from gritty Detroit whose buddy has been killed. He goes to Beverly Hills to investigate, and falls in with silky art-gallery types and the most genteel, rule-bound police force in the world. The movie is about the way white organizational skill has to yield to black street-smarts, and it's a comedy of clashing social types. Everyone Murphy meets in Los Angeles is either bizarrely straight, or epicene, foreign and insinuating. Many of Murphy's encounters have the eerie magic of inhabitants of distant planets getting to know one another. With good performances by Judge Reinhold and John Ashton as fellow police officers. (Dec. 10, 1984) R. 20, 37, 317, 510, 511, 520, 527, 544, 609, 640, 646, 761, 801, 807, 902, 919, 934, 963, 967, 968

★ **THE BROTHER FROM ANOTHER PLANET**—(1 hr. 50 min., '84) A young black extraterrestrial (Joe Morton), lands with a splash near Ellis Island and winds up in Harlem, where he's taken for just another loser. He doesn't speak, but he has such a sad and receptive face that the people he meets pour out their souls to him. He's an escaped slave, chased by a pair of white bounty hunters who emit banshee yells, but nearly everyone in Harlem also seems to be displaced and either running or hiding. This gentle and touching comedy, written and directed by the incredibly resourceful John Sayles, is both a hipster's parody of science fiction, and an elegy for a wounded community. Sayles, using the camera with considerable wit, has devised some mock-funny chase scenes, but the glory of *Brother* is its talk. In a time when most filmmakers are indifferent to blacks, Sayles has restored to Harlem some of its voice. (Oct. 1, 1984) 5

CAMILA—(1 hr. 45 min., '84) In Spanish, Eng. subtitles. A high-born woman and a priest run away together in early 19th-century Argentina. This erotic drama comes out for sexual passion and candor, and it castigates male chauvinism, repression, and hypocrisy. It takes all the right positions, and at least one of the erotic scenes has real heat. But the movie is entirely predictable: Once you get the premise, everything else follows mechanically. So-so direction by Maria Luisa Bemberg, who is in her sixties. Starring Susu Pecoraro and Imanol Arias. 13, 81

CODE OF SILENCE—(1 hr. 42 min., '85) Chuck Norris stars as a Chicago cop who fights the "code of silence"—the refusal to inform on one's comrades—of two rival crime organizations and of the police department itself. With Henry Silva, Bert Remsen, and Molly Hagen. Dir. Andy Davis. R. 3, 39, 52, 66, 85, 90, 91, 100, 102, 103, 106, 113, 114, 201, 202, 206, 208, 217, 220, 300, 304, 306, 309, 316, 318, 324, 329, 401, 405, 500, 507, 515, 521, 526, 530, 533, 536, 544, 546, 600, 605, 609, 611, 612, 617, 620, 626, 633, 702, 703, 707, 710, 712, 713, 725, 754, 755, 758, 763, 803, 810, 815, 818, 904, 905, 915, 918, 933, 940, 952, 953, 958, 963, 968

DESPERATELY SEEKING SUSAN—(1 hr. 44 min., '85) Susan Seidelman's comedy is a tale of two heroines. Roberta (Rosanna Arquette), a depressed New Jersey housewife, is such a hapless creature that she can't take five steps without tripping over herself. This tiresome pre-liberated dummy, a standard figure in the movies and TV shows of the last fifteen years, has been devised in order to break out of her shell and reject her boorish husband. The other heroine, Susan (Madonna), is somewhat fresher. A downtown con artist, she picks up men at will and discards them when she gets bored. Madonna makes her a considerable comic creation. Fleshy, with heavy shoulders, she's got a long, flat nose and the reddest of red lips, and dresses like a gypsy who went bargain hunting at Frederick's of Hollywood—wherever she goes, she takes possession of the place. The screenplay, an original by Leora Barish, has been laboriously plotted to make the two women exchange roles. There's some charming and casual stuff in this movie, and Aidan Quinn, who plays Roberta's downtown lover, is very appealing, but the premise is irritatingly silly, and Seidelman doesn't direct for the speed and physical jokes that the farce plot seems to require. *Desperately Seeking Susan* is not an authentic expression of downtown sensibility (the way *Stranger Than Paradise* was) but a conventional commercial comedy with an overlay of anti-bourgeois attitudes. (Apr. 22, 1985) PG-13. 25, 60, 65, 80, 86, 111, 201, 207, 217, 304, 309, 506, 521, 527, 536, 541, 544, 612, 629, 634, 642, 700, 703, 707, 713, 754, 802, 815, 818, 819, 906, 910, 921, 935, 939, 955, 964, 968, 974

ENORMOUS CHANGES AT THE LAST MINUTE—(1 hr. 55 min., '83) A trilogy of comic tales about single New York women, based on short stories by Grace Paley. Screenplay by John Sayles, with Susan Rice. Starring Kevin Bacon, Ellen Barkin, Lynn *Milgrim, Maria Tucci. Virginia's Story* dir. Ellen Hovde, in association with Muffie Meyer; *Faith's Story* dir. Hovde and Mirra Bank; *Alexandra's Story* dir. Bank. 4

FRENCH CANCAN—(1 hr. 45 min., '55) In French, Eng. subtitles. Backstage romance during the creation of the Moulin Rouge in the Belle Epoque Paris of the 1880s. With Jean Gabin, Françoise Arnoul, Maria Felix, and Edith Piaf. Written and directed by Jean Renoir. 54

★ **GEORGE STEVENS: A FILMMAKER'S JOURNEY**—(1 hr. 53 min., '84) A handsome documentary tribute from the director's son. George Stevens was an intransigent, slow-working director with a feeling for atmosphere and detail, and he produced some of the most beautiful scenes in American movie history. We get excerpts from the films, including *Alice Adams, Gunga Din, Woman of the Year, The More the Merrier, A Place in the Sun, Shane, Giant,* and *The Diary of Anne Frank.* Before the war, Stevens made comedies in a distinctive adagio tempo. During the war, he headed a unit that shot thousands of feet of the Allied sweep through Europe, and he shot color footage on his own. A generous selection of the latter is included, and the grim nature of the footage, as well as some revealing quotations, suggests that Stevens may have grown as a man yet lost his way as an artist because of the conflict. His postwar work is heavy, solemn (except for a few passages in *Giant*), and self-consciously mythic. Interviews with Katharine Hepburn, Joseph L. Mankiewicz, Max von Sydow, and others. Written and directed by George Stevens Jr. (May 13, 1985) 84

GIRLS JUST WANT TO HAVE FUN—(1 hr. 27 min., '85) Two teenage girls realize their ambition to appear on a nationally televised dance program. With Sarah Jessica Parker, Lee Montgomery, Morgan Woodward, Jonathan Silverman, and Helen Hunt. Screenplay by Amy Spies. Dir. Alan Metter. PG. 20, 24, 30, 85, 90, 106, 112, 114, 200, 204, 206, 208, 217, 300, 301, 308, 315, 320, 509, 519, 524, 527, 529, 539, 541, 544, 546, 604, 609, 619, 624, 631, 644, 645, 700, 703, 707, 710, 712, 726, 754, 758, 765, 801, 817, 901, 903, 906, 920, 922, 933, 939, 952, 963, 965

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the outside absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose peaceful lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the smooth, hard, useful object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization, including a burly microbiologist who turns into a bumbling fool around women; a beautiful blond schoolteacher heading for a new assignment in the bush; and a bunch of shockingly lazy Communist guerrillas (they play cards a lot). Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. 63

GOODBYE NEW YORK—(1 hr. 30 min., '85) A romantic comedy about a woman from New York who leaves her husband and her job to seek adventure in Paris. With Julie Hagerty and Amos Kollek. Written and directed by Kollek. 84

GOTCHA!—(1 hr. 40 min., '85) A pleasant entertainment about a sweet-natured innocent from Los Angeles who gets involved with a very shady lady in decadent Europe. Not bad spy stuff in East and West Berlin. The picture soaks up your time. With Anthony Edwards and Linda Fiorentino. Dir. Jeff Kanew. PG-13. 25, 33, 62, 86, 90, 104, 114, 200, 206, 213, 219, 304, 305, 307, 310, 316, 319, 329, 330, 404, 510, 516, 517, 519, 523, 529, 536, 544, 602, 609, 611, 614, 618, 620, 632, 644, 647, 705, 708, 712, 714, 717, 724, 754, 755, 800, 805, 807, 819, 906, 917, 923, 931, 950, 961, 973

GRACE QUIGLEY—(1 hr. 27 min., '85) Katharine Hepburn and Nick Nolte star in this black comedy about an elderly woman and a professional hit man who team up to help old people looking for a way out. Written by A. Martin Zweiback. Dir. Anthony Harvey. PG. 12, 60, 90, 106, 204, 207, 302, 313, 316, 405, 507, 521, 527, 536, 541, 612, 634, 635, 644, 700, 705, 706, 753, 801, 804, 808, 921, 939, 954, 956, 960, 974

GYMKATA—(1 hr. 29 min., '85) Kurt Thomas stars as a former Olympic gymnastics contender recruited by the government for an espionage assignment. With Richard Norton and Tetchie Agbayani. Screenplay by Charles Robert Carnes. Dir. Bob Clouse. R. 90, 200, 206, 318, 516, 614, 763, 819, 901

JUST ONE OF THE GUYS—(1 hr. 40 min., '85) A comedy about a teenage girl who, in order to win a journalism competition, goes undercover as a male student in her own high school. With Joyce Hyser, Billy Jacoby, William Zabka. Dir. Lisa Gottlieb. PG-13. 20, 22, 37, 111, 113, 114, 204, 300, 306, 309, 313, 316, 320, 403, 507, 513, 521, 527, 530, 533, 544, 600, 609, 612, 615, 633, 640, 642, 643, 646, 702, 707, 710, 726, 754, 756, 801, 808, 811, 900, 902, 905, 920, 939, 954, 956, 971

LADYHAWKE—(2 hr. 1 min., '85) A perfect example of the current degeneracy of film art. Virtually the entire movie consists of brilliant shots (sunsets, mainly), yet there's hardly a coherent sequence. The plot is a cumbersome bit of medieval lore about a knight and his lady who keep missing each other—at daybreak, she turns into a hawk just as he, having spent the night as a wolf, becomes a man. This relationship may parallel the living arrangements of a great many New York couples, but the way the story has been told, few will stay around to see how it comes out. With Rutger Hauer, Michelle Pfeiffer, and Matthew Broderick. Dir. Richard Donner. (May 13, 1985) PG-13. 30, 45, 86, 313, 518, 523, 623, 625, 628, 702, 904, 934, 963

LILY IN LOVE—(1 hr. 42 min., '85) A vain theater actor (Christopher Plummer) pushing 50 disguises himself as a young Italian in order to win a romantic movie role written by his wife (Maggie Smith). The movie goes into production, and the wife, of course, not only fails to recognize the husband but falls madly in love with the "Italian." You may recognize an updated version of the old Lunt-Fontanne chestnut, *The Guardsman*. As an actor's romp, *Lily in Love* might have been fun if the filmmakers had brought glamour and excitement to the occasion, and if they had made the material overtly, brazenly theatrical. But the Hungarian director Karoly Makk works in a thuddingly literal style, and the picture is so grainy and dark it appears to have been shot during one of the grimmer mornings on the West Side IRT. Maggie Smith brings her crisp diction and her romantic susceptibility (a nice combination) to the writer's role, and Christopher Plummer has an enticing moment of pure-theater hamminess when he thanks a closing-night audience in ripely sycophantic tones. (May 13, 1985) PG-13. 53, 540, 541, 612

LITTLE TREASURE—(1 hr. 35 min., '85) When a topless dancer goes to see her estranged, dying father in a small Mexican village, he tells her about treasure: romance and adventure follow. With Margot Kidder, Ted Danson, and Burt Lancaster. Written and directed by Alan Sharp. R. 60

LOST IN AMERICA—(1 hr. 31 min., '85) As writer (with Monica Johnson), director, and star of this infuriating but inspired comedy, Albert Brooks is all over the place and sometimes nowhere at all. Brooks plays a Los Angeles ad man in his mid-thirties who, thwarted at his job, flips out and takes off with his wife (Julie Hagerty) to see the real America. The couple quickly lose their money, however, and America subjects them to all the humiliations visited on the poor and dislocated. *Lost in America* benefits from Brooks's obsessed, free-wheeling comic persona, his manic monologues, and his almost visionary understanding of the character he plays, but the movie suffers from a simplistic script and a narrow outlook. As a parable of self-delusion and life in the eighties, it's brutally honest but thin. (Feb. 25, 1985) R. 7, 52, 86, 207, 214, 302, 304, 524, 527, 534, 543, 610, 617, 634, 648, 724, 753, 764, 912, 938, 963

MAC ARTHUR'S CHILDREN—(1 hr. 55 min., '85) In Japanese, Eng. subtitles. In Japan after World War II, with national pride crushed by American victory, a class of fifth-grade students, with the help of their teacher, tries to adapt to their changing lives. Dir. Masahiro Shinoda. PG. 82

MARVIN & TIGE—(1hr. 44 min., '85) Two loners in Atlanta—an alcoholic former advertising executive and an unhappy street kid—become friends. With John Cassavetes, Billy Dee Williams, Denise Nicholas-Hill, Fay Hauser, and Gibran Brown. Screenplay by Eric Watson and Wanda Dell, based on the novel by Frankcina Glass. Dir. Watson. PG. 30, 302, 313, 402, 513, 527, 612, 634, 702, 707, 803, 814, 904, 921

MASK—(1 hr. 58 min., '85) A brave, candid, but only moderately interesting film about a grotesquely disfigured boy (Eric Stoltz) who has been brought up by a free-living California biker community (one hot mama—his own—plus many daddies), and who thus never suffers the burden of being treated as something special. The way the movie tells it, the bikers' rough but kindly handling has helped the boy much more than the usual fussy, middle-class solicitude. As the self-destructive but fiercely loving mom, Cher, when photographed in repose, is hauntingly beautiful, and Eric Stoltz, working under heavy plastic makeup, gives a performance miraculously free of self-pity or fake courage. One might trust the movie more if the bikers weren't portrayed as beer-guzzling teddy bears, but director Peter Bogdanovich, returning to a story that has some accessible emotions, does scene after scene of people expressing affection for one another without embarrassing us. Call it an unsentimental tearjerker. With Sam Elliott as a macho man with heart. Written by Anna Hamilton Phelan. (Mar. 18, 1985) PG-13. 12, 32, 114, 203, 218, 304, 306, 311, 316, 322, 326, 328, 500, 512, 516, 519, 530, 538, 544, 602, 609, 640, 645, 713, 720, 760, 813, 821, 916, 918, 932, 952, 963

MOVERS AND SHAKERS—(1 hr. 20 min., '85) A satire about a film industry executive who attempts to make a meaningful film out of the title, *Love in Sex*. With Walter Matthau, Charles Grodin, Vincent Gardenia, Tyne Daly, Bill Macy, and Gilda Radner. Written by Charles Grodin. Dir. William Asher. PG. 55

MOVING VIOLATIONS—(1 hr. 30 min., '85) A send-up of traffic school, following the adventures of an inept group of students and their overzealous instructors. With John Murray, Jennifer Tilly, James Keach, Wendie Jo Sperber, Sally Kellerman, and Clara ("Where's the beef?") Peller. Screenplay by Neal Israel and Pat Proft. Dir. Israel. PG-13. 32, 102, 112, 217, 331, 531, 629, 642, 646, 719, 908, 959, 963, 967, 970, 971

MY NEW PARTNER—(1 hr. 47 min., '84) In French, Eng. subtitles. A French formula job about a genially corrupt Parisian cop (Philippe Noiret) who is forced to team up with a sternly principled young member of the force (Thierry Lhermitte). Enraged, the old bribe-taker plays prank after prank on his surly partner until he loosens up. Apart from some outrageously jovial moments from the normally melancholy Noiret, the film, which won the César for best picture of 1984, is remarkable only for how thoroughly it appears to plunder American commercial television. Dir. Claude Zidi. (Apr. 15, 1985) R. 84, 540, 718, 816

1918—(1 hr. 31 min., '85) As characters stand by windows, looking out wistfully, someone rushes in and says something like "Old Miz Morris been taken away with the flu!" Set in a small Texas city during the waning days of the Great War, it's about the pressures on young men to go off and die in the war, and the big flu epidemic that swept away thousands of people back home. Either of these events might have served as the basis for effective drama, but writer Horton Foote hasn't found the way. *1918* is part of a cycle of plays, and one can see no reason why it should have been made into a movie. As a young wastrel in a straw boater, Matthew Broderick has a few charming moments. With William Converse-Roberts and Hallie Foote. Dir. Ken Harrison. (May 13, 1985) 53

★ **A PASSAGE TO INDIA**—(2 hr. 40 min., '84) Large-scale, spectacular, yet also intimate, light on its feet, even debonair. David Lean, 76, builds movies the old way, with brick, mortar and stone. The narrative is solid, the characters pleasingly complex, the society they inhabit recognizably treacherous. Lean, adapting E. M. Forster's classic 1924 novel himself (he also leaned on Santha Rama Rau's stage version), sticks close to the spiritual and physical state of the two English voyagers to India, the delightful Mrs. Moore (Peggy Ashcroft) and Adela Quested (Judy Davis), a queer, honest, sexually repressed girl whose earnest desire to know "the real India" leads to so much trouble. Making friends with the volatile Indian, Dr. Aziz (Victor Banerjee), the two women journey with him to the Marabar caves, where the sinister echo drives them both mad: Adela brings a charge of assault against Aziz, and the benevolent Mrs. Moore becomes cranky, indifferent, and sour, and goes off to die. Around these spiritual and metaphysical happenings, a large social picture comes into focus. Except for Lean's vagueness with Mrs. Moore, and a rum travelogue ending, the movie is satisfyingly solid, even exciting. Judy Davis, a commanding personality, isn't really convincing as an hysteric. But all the other actors are excellent, including James Fox and Alec Guinness. (Jan. 7, 1985) PG. 9, 46, 532

POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT—(1 hr. 37 min., '85) The rookie cops of last year's popular comedy, *Police Academy,* return to clean up a neighborhood terrorized by gangs. With Steve Guttenberg, Bubba Smith, David Graf, Michael Winslow, Colleen Camp, Howard Hesseman, George Gaynes. Screenplay by Barry Blaustein and David Sheffield. Dir. Jerry Paris. PG-13. 32, 68, 113, 114, 204, 214, 302, 315, 324, 405, 507, 511, 527, 544, 604, 609, 624, 631, 705, 817, 906, 923, 958, 964

A PRIVATE FUNCTION—(1 hr. 33 min., '84) A satire, written by Alan Bennett, formerly of the *Beyond the Fringe* troupe, about piggishness and hypocrisy during England's postwar austerity years. The film tries very hard to be in dreadful taste. Michael Palin, for instance, stars as a traveling chiropodist, and the cut toenails fly all over the place. But much of the picture is surprisingly muffled. The humor seems caught on the screen, or perhaps behind the screen—it doesn't *play*. See it, though, for Maggie Smith's performance as a provincial Lady Macbeth and Denholm Elliott's acid portrait of an unappeasable anti-Semite and snob. Dir. Malcolm Mowbray. (Mar. 18, 1985) R. 50

PUMPING IRON II: THE WOMEN—(1 hr. 47 min., '85) A pseudo-documentary (most of it was staged) about women's bodybuilding, climaxing in a made-up contest at Caesars Palace in Las Vegas in 1983. The subject produces reactions ranging from admiration to nausea, and as a competitive "sport" it's a bit of a crock. The movie is intermittently entertaining and might be much more so if it weren't structured as a didactic melodrama pitting women bodybuilders who are traditionally "feminine" (muscles plus grace) against a new, revolutionary practitioner, Bev Francis of Australia, who grows pecs, lats, and deltoids as large as a man's. We're supposed to disdain the traditionalists and root for the no-nonsense athlete. Will the judges applaud Bev's exploding deltoids? Or will the silly old mummies, terrified of the revolution that is sweeping womanhood, cling to their outmoded, uptight idea of femininity and reward the prize to one of the girls with long hair and graceful limbs? Even if you find these peculiar questions interesting, you may not be enamored of the movie's approach to its subject, which is to loudly imply that any man repelled by big muscles on women must be frightened or antifeminist. The movie turns moralistic about its own hustle. With Rachel McLish and Carla Dunlap. Written by Charles Gaines and George Butler; dir. Butler. (May 6, 1984) 47

THE PURPLE ROSE OF CAIRO—(1 hr. 22 min., '85) Woody Allen's sad-sack comedy about illusion and romance. Cecilia (Mia Farrow), a Depression-era hash-house waitress, is dreamily obsessed with the movies playing at the local theater. One night, while watching "The Purple Rose of Cairo," a swank comedy set in Manhattan, one of the characters, Tom Baxter (Jeff Daniels) steps down off the screen and sweeps Cecilia away. Out in the world he's still a movie character—sappy, limited, completely inexperienced. Daniels makes the perfect, unthreatening bozo, but the movie would have been more exciting if Woody Allen had chosen an actor with the giddy, romantic appeal of, say, Ronald Colman or Leslie Howard. Later, when the self-absorbed Hollywood actor who plays Baxter also shows up, Cecilia falls for him too, and the joke of ordinariness is redoubled. All this drabness gets a little sad. The meaning of the movie's ending is that reality is always a cheat—the only thing that doesn't let one down is fantasy. It's as if the director were saying to the movie audience, "You people may have drab lives, but at least you've got dreams that we talented people have generously given you." It's not the kind of thing a director should ever say, or even imply, out loud. (Mar. 11, 1985) PG. 23, 35, 61, 82, 209, 219, 302, 304, 311, 500, 506, 522, 524, 542, 543, 612, 635, 648, 705, 708, 717, 808, 921, 937, 940, 956, 960, 971

RAPPIN'—(1 hr. 32 min., '85) Mario Van Peebles is John Rappin' Hood, a "rap" champ who leads his neighborhood in a battle with a greedy landlord. With Tasia Valenza, Charles Flohe, and Melvin Plowden. Screenplay by Adam Friedman and Robert Litz. Dir. Joel Silberg. PG. 21, 39, 67, 85, 90, 100, 101, 106, 111, 114, 200, 204, 206, 214, 215, 220, 300, 304, 309, 315, 316, 320, 328, 404, 507, 510, 513, 515, 521, 527, 544, 600, 609, 615, 620, 626, 633, 635, 637, 710, 714, 721, 724, 725, 750, 756, 803, 806, 810, 814, 900, 904, 905, 919, 920, 939, 954

REMBETIKO—(1 hr. 47 min., '85) In Greek, Eng. subtitles. In telling the life story of singer Marika Ninou, this film traces the evolution of *rembetiko,* a style of music—comparable in many ways to the blues in America—that evolved among refugees from Izmir (Smyrna) who settled in Greek cities after the mass migration of 1922. With Sotiria Leonardou. Music by Stavros Xarchakos. Dir. Costas Ferris. 44

RUSTLERS' RHAPSODY—(1 hr. 28 min., '85) A Western spoof starring Tom Berenger as Rex O'Herlihan, the singing cowboy. With G. W. Bailey, Marilu Henner, Fernando Rey, and Andy Griffith. Written and directed by Hugh Wilson. PG. 25, 33, 62, 86, 103, 104, 106, 108, 114, 200, 203, 206, 213, 307, 314, 317, 318, 330, 401, 511, 513, 517, 519, 527, 535, 544, 546, 602, 605, 608, 609, 614, 617, 631, 644, 645, 647, 701, 705, 710, 714, 716, 717, 724, 751, 759, 762, 802, 809, 815, 818, 819, 900, 903, 906, 911, 923, 938, 951, 952, 963, 968

THE SECRET OF THE SWORD—(1 hr. 40 min., '85) An animated feature starring He-Man, his twin sister She-Ra, and characters from the television series, *He-Man and the Masters of the Universe*. Dir. Ed Friedman, Lou Kachivas, Marsh Lamore, Bill Reed, and Gwen Wetzler. G. 20, 34, 41, 90, 200, 206, 208, 316, 319, 612, 620, 624, 640, 714, 720, 803, 814, 920, 923

SECRET PLACES—(1 hr. 36 min., '85) The teenage daughter of a German refugee family enrolls at a school for girls in rural England during World War II. With Marie-Theres Relin, Tara Macgowran, Cassie Stuart, and Jenny Agutter. Screenplay by Zelda Barron, based on the novel by Janice Elliot. Dir. Barron. PG. 49

SILVER CITY—(1 hr. 50 min., '85) A romantic drama involving Polish immigrants in Australia. With Gosia Dobrowolska and Ivar Kants. Screenplay by Sophia Turkiewicz and Thomas Keneally. Dir. Turkiewicz. PG. 53

STICK—(1 hr. 46 min., '85) Forget it. Burt Reynolds mucks up Elmore Leonard's deadpan thriller about a cautious ex-con, Ernest Stickley, who takes up with big-time south Florida drug dealers and playboy millionaires. Reynolds is incapable of creating a character; rather than turning himself into an ex-con (the way Humphrey Bogart did, memorably, in *High Sierra*), he just draws on feelings we already have for Burt Reynolds. He's cute and smiley, and none of this charm fits the man he's playing. As a director, Reynolds can't set a tone and hold to it. In place of Leonard's rather amoral cool, he substitutes junk-movie clichés. Stickley is now violent and sentimental, and all the other characters have rubber faces. With George Segal, Charles Durning, Candice Bergen, and Castulo Guerra. (May 13, 1985) R. 32, 216, 322, 326, 518, 523, 959

★ **STOP MAKING SENSE**—(1 hr. 28 min., '84) In the beginning of this superb film record of a Talking Heads concert, David Byrne, the leader of the group, emerges alone on a bare stage, holding his guitar. With his neat, slicked-back hair, bony frame, cream suit and white shoes, he is extremely elegant, an ironic cross between Cab Calloway and William S. Burroughs. The film is elegant, too. After Byrne performs the first number by himself, the rest of the band enters in subsequent numbers, one or two at a time, until Talking Heads reaches its full strength of nine. As the group grows in size, the music grows richer, adding female voices, and calypso, African, and gospel sounds. Byrne is mesmerizing—among other things, he's a terrific, loose-limbed dancer, inventive and spontaneous, energetic but non-egotistical. Director Jonathan Demme works with a steady camera and cool colors rather than the usual flaming purples and hand-held ecstasy. The movie is completely unhackneyed, and a delight. (Nov. 5, 1984) 6

★ **STRANGER THAN PARADISE**—(1 hr. 30 min., '84) In this hip black comedy, the young American filmmaker Jim Jarmusch works in austere black and white, with each sequence consisting of a single long-lasting shot leading to a blackout. Not a great deal happens—the story is more observed than galvanized. But what there is of it is perfect. Willie (John Lurie), a young man who emigrated from Hungary ten years ago, lives a marginal existence in a shabby New York tenement, accompanied, now and then, by his buddy Eddie (Richard Edson). The men are virtually twins—skinny, with flattened noses that extend to meet horsey lips—and as self-assured in their bizarrely out-of-it style as the lunch crowd at Le Cirque. Into their lives comes sixteen-year-old Eva (Eszter Balint), just off the plane from Budapest and considerably smarter than either of them. In some way that neither can articulate, Eva stirs the two doltish, saturnine men, and the movie turns into an oddly touching American road film in which the three wander aimlessly from the freezing white nothingness of Lake Erie to the motel wasteland of Florida. The absurdist ending proves that America is indeed the land of opportunity. Lurie did the music, which is harshly beautiful in the Bartók style. (Oct. 8, 1984) R. 13

★ **STREETWISE**—(1 hr. 32 min., '84) An excellent cinéma-vérité documentary about the hellish, pathetic, but curiously companionable lives of teen runaways in Seattle's tenderloin district. These baby whores, pimps, and scam artists, underfed and prematurely wizened, huddle together proudly in the cold, fending off death. The picture is sadder and more truthful than most treatments of the subject, for it centers on the obvious and immediate causes of the kids' misery—the absence of parents who know what to do. The kids speak of their drunken, criminal parents in wistful tones, and then helplessly go out and emulate them. In a self-destructive way, they express their love. The film originated in a *Life Magazine* article by writer Cheryl McCall and photographer Mary Ellen Mark; together they worked with British director Martin Bell on the film. Music by Tom Waits. (Apr. 15, 1985) 81, 82

★ **THE SURE THING**—(1 hr. 34 min., '85) Charming. John Cusack, an eighteen-year-old with a slightly melancholy face, is Walter "Gib" Gibson, an Ivy League freshman with an incredibly fast mouth and zero sexual confidence. Eager for girls yet scared, Gib sets off, at Christmas-vacation time, for the Coast, where his best friend has promised him an introduction to a "sure thing"—a happily promiscuous beach-bunny blonde. Along the way, he accidentally links up with a girl he already knows at school—Alison Bradbury (Daphne Zuniga), who keeps a very serious expression on her face at all times and marks everything down in her schedule book. Out on the road, she and Gib fight, get stranded, get soaked in a downpour; they hole up in bus stations and motels, fight and fight again, and they both lose interest in the sexual partners they set out to see. In brief, *The Sure Thing* is *It Happened One Night Goes to College*. A formula? Yes, but a good one when it works, and Cusack makes it fresh. Despite the background of dorm parties and college girl-groping, this is a delicate movie. Rob Reiner, the director, has a sweet touch. Written by Steven L. Bloom and Jonathan Roberts. (Mar. 18, 1985) PG-13. 51, 516, 623, 970

TWENTY YEARS LATER—(1 hr. 59 min., '84) In Portuguese, Eng. subtitles. A semi-documentary narrative, combining fiction and nonfiction, about the widow of assassinated peasant leader Joao Pedro Teixeira of northeastern Brazil. Director Eduardo Coutinho began filming in 1964, but the negative was confiscated during a military coup, and work on the film was suspended for seventeen years. 1

★ **WHAT HAVE I DONE TO DESERVE THIS?**—(1 hr. 40 min., '84) In Spanish, Eng. subtitles. A scandalous success from post-Franco Spain. Gloria (Carmen Maura), a lower-middle-class Madrid housewife, lives with her family in a ghastly new housing project and suffers, in comic profusion, the indignities of being a woman in modern Spain. Her family is falling apart, and Gloria, who works her elbows raw, can't even get decently laid. This deadpan comedy is startling and tonic; it breathes freedom and pleasure in freedom. The young writer-director, Pedro Almodovar, brings a sense of classical form to rude, cabaret-style satire. He mixes Fassbinder's sympathy for the insulted and the injured with Buñuel's dark jokes about the indecency of most human behavior. He's nowhere near as pure as either of those two; Almodovar is primarily an entertainer, and the picture has a casual, cruddy feel to it—an overlay of fun and dirty talk, a prankster's scatological glee. See it—you won't be disappointed. (Apr. 29, 1985) 5

WHERE'S PICONE?—(1 hr. 52 min., '84) In Italian, Eng. subtitles. In this political satire, a Neapolitan laborer immolates himself after being laid off, and then mysteriously disappears; his wife, with the help of a bumbling opportunist, tries to find him. With Giancarlo Giannini and Lina Sastri. Screenplay by Nanni Loy and Elvio Porta. Dir. Loy. 13

★ **WITNESS**—(1 hr. 54 min., '85) Remarkable. In Peter Weir's new movie (incomparably his best), a hardened Philadelphia homicide detective (Harrison Ford, in a smashing star performance) hides out in an Amish farm deep in Lancaster County, Pennsylvania, where he protects both himself and a young Amish boy who was the unwilling witness to a murder. This specialist in urban corruption is amused by the spotless Amish, who are harsh, narrow, and exhaustingly virtuous, but also amused at himself for liking them so much. In some ways, he is one of them. But only in some ways. Peter Weir, whose portentous style has always been irritating in the past, brings all the bruising speed to the Philadelphia scenes that one could want, and out in the country he achieves the meditative strength—the tension in quiet—of a master director. The light is soft, the landscapes gentle and nurturing. The detective's violent way of life is criticized, yet such is the pull of violence, and of this particular hero, that the movie only fulfills itself when the hero swings back into action. Still, it's the most beautiful and thoughtful thriller one could imagine—a one-of-a-kind movie. With the talented Kelly McGillis as the young Amish widow the detective falls in love with. (Feb. 11, 1985) R. 31, 64, 86, 202, 207, 216, 310, 311, 326, 400, 519, 525, 539, 544, 601, 609, 611, 705, 708, 709, 713, 719, 757, 813, 819, 906, 917, 963

Revivals

BANANAS—(1 hr. 22 min., '71) The most wildly creative and funny of Woody Allen's earlier movies. He's the shrimp who gets involved in a Cuban-style revolution in order to impress his girlfriend. Preposterous gags and an overall wistfulness that was still, at that period, very attractive. With Louise Lasser. 11

THE BATTLE OF ALGIERS—(2 hr. 3 min., '66) In French and Arabic, Eng. subtitles. The thrilling drama of the Algerian war, prepared from actual documents and eyewitness accounts, and set in Casbah locations. Dir. Gillo Pontecorvo. 38

BLONDE VENUS—(1 hr. 37 min., '32) Marlene Dietrich, desperate for money, becomes a nightclub singer and covers herself with sequins and shame. A sultry, perverse Josef von Sternberg film, with Dietrich at her most Sphinx-like, especially in the monumentally bizarre "Hot Voodoo" number. 89

CABARET—(2 hr. 3 min., '72) An effective Bob Fosse musical adapted from the Broadway hit, with brilliant photography and a visually persuasive re-creation of prewar Berlin at its wicked worst. Joel Grey's performance is superb; Liza Minnelli and Michael York are charming. 83

THE DAY OF THE TRIFFIDS—(1 hr. 35 min., '63) Another one about pods from outer space. Here they turn, unconvincingly, into man-eating plants with plans to take over the world. With Howard Keel, Nicole Maurey, and Janette Scott. Dir. Steve Sekely. 88

DIARY OF A COUNTRY PRIEST—(2 hr., '50) In French, Eng. subtitles. A masterpiece. A young French priest, ill and dying, struggles to maintain his faith. Even completely unreligious people have been known to be deeply moved by this film. From the Georges Bernanos novel. Dir. Robert Bresson. 89

DUCK SOUP—(1 hr. 10 min., '33) Perhaps the most consistently hilarious of the Marx Brothers comedies, this satire of statesmanship, espionage, and war has never slipped from popularity. Including classic musical numbers, the famous "mirror" routine, and much else. Dir. Leo McCarey. 11

THE GRACIE ALLEN MURDER CASE—(1 hr. 15 min., '39) Miss Allen is in top form here, even better than in her later TV series. A Philo Vance film for Gracie fans—others might not love it. With Warren William, Kent Taylor, and Ellen Drew. Dir. Alfred E. Green. 8

JULES AND JIM—(1 hr. 44 min., '62) In French, Eng. subtitles. François Truffaut's masterpiece, and one of the greatest of postwar European films. Oskar Werner and Henri Serre are the two young men, one Austrian, one French, who love the free-living Catherine, played by a radiant Jeanne Moreau. The picture is fast, playful, and casual on the surface, but its glancing blows have a way of leaving you shaken. A peerless evocation of the intellectual and bohemian life in the period around the First World War. From a novel by Henri-Pierre Roché. 81

THE LADY EVE—(1 hr. 37 min., '41) A lighthearted Barbara Stanwyck, playing a professional cardsharper, tricks amiable millionaire Henry Fonda into forgetting his scruples long enough to fall in love with her. A very merry Preston Sturges comedy, with his usual point of view that the very rich are nuttier than you and me. 88

MIKEY & NICKY—(1 hr. 46 min., '76) A drama about friendship and betrayal among small-time hoods. With Peter Falk, John Cassavetes, and Ned Beatty. Written and directed by Elaine May. R. 55

MOROCCO—(1 hr. 30 min., '30) The most romantic and best of the Sternberg-Dietrich collaborations, this shows off Marlene as (what else?) a mesmerizingly sexy nightclub singer; she slouches onstage in top hat and tails and silences a female heckler by kissing her on the mouth. In the audience is legionnaire Gary Cooper, who, this early in his career, had a languid, intense sensuality to match Dietrich's. Her fate in this tragic romance is prefigured by her famous line, "There is a foreign legion of women, too." Divine. 89

NOTHING SACRED—(1 hr. 15 min., '37) Ben Hecht's slapstick satire of commercialized sentiment. Carole Lombard's radiant hysteria is perfect for the role of the girl who becomes famous for her phony incurable disease. Fredric March, as the reporter who promotes her, provides some gentlemanly sanity. Directed by William Wellman in shiny Technicolor. 88

SINGIN' IN THE RAIN—(1 hr. 43 min., '52) The classic satire of Hollywood in the early sound period and one of the best movie musicals ever made. With a score of sweet old songs ("You Are My Lucky Star") and snappy new ones ("Make 'Em Laugh"); Gene Kelly, Debbie Reynolds, and Donald O'Connor, who crackle with wholesome energy; and a Comden-Green script with good lines. Dir. Kelly and Stanley Donen. 89

TWENTIETH CENTURY—(1 hr. 31 min., '34) The first and still the best screen version of the Hecht-MacArthur screwball comedy (it was remade as *Streamline Express* in 1935) about two egomaniacs, a Broadway producer and his star, trapped on the same train ride. With John Barrymore and Carole Lombard. Dir. Howard Hawks. 8

Z—(2 hr. 7 min., '69) In French, Eng. subtitles. An impassioned and exciting political thriller, based on conditions in Greece leading to the seizure of power by a military junta. A left-wing deputy is assassinated, and an investigator doggedly tracks the plot to high places. With Yves Montand, Irene Papas, and Jean-Louis Trintignant. Dir. Costa-Gavras. 38

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Broadway

Previews and Openings

Wednesday, May 15

RMS AND THE MAN—Kevin Kline, Raul Julia, and Glenne Headly star in a new production of George Bernard Shaw's comedy; directed by John Malkovich. With Louis Zorich, Dimitra Arliss, George Morfogen, and Caitlin Clarke. Previewing now prior to a 5/30 opening. Preview price: thru 5/29, $27, exc. Sat. at 8 which is $30. Tues.–Fri. at 8, Wed. & Sat. at 2, Sun. at 3. From 5/30, all prices, $30, exc. Sat. at 8 which is $33. **Circle in the Square,** 1633 Bdway (239-6200). 2 hr., 40 min. Credit cards. **IRLS**

Now Playing

AREN'T WE ALL?—Claudette Colbert and Rex Harrison star, with Lynn Redgrave, George Rose, and Jeremy Brett in a new production of Frederick Lonsdale's comedy; directed by Clifford Williams. Featured in the cast are Brenda Forbes, Ned Schmidtke, Leslie O'Hara, Peter Pagan, George Ede, Steven Sutherland, and John Patrick Hurley. The story deals with amorous extravagances of the very rich, and the 1923 play captures its spirit faithfully and handsomely this time around. Tues.–Fri. at 8, Sat. at 2 & 8, Sun. at 3, $32.50–$42.50; Wed. at 2, $27.50–$37.50; thru 7/21. **Brooks Atkinson Theatre,** 256 W. 47th St. (719-4099). 2 hr., 10 min. All major credit cards. **IRLS**

AS IS—William M. Hoffman's excellent play about a gay couple's attempts to come to terms with the frightening threat to life posed by the AIDS crisis; directed by Marshall W. Mason; with Jonathan Hadary, Jonathan Hogan, Ken Kliban, Lily Knight, Claris Erickson, Lou Liberatore, and Mark Myers. The acting is remarkable, as are the decor, lighting, and costumes. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $15.–$30. **Lyceum Theatre,** 149 W. 45th St. (239-6200). 90 min. Credit cards. **IRLS**

BIG RIVER—*The Adventures of Huckleberry Finn,* a musical play based on the Mark Twain story, with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff. Featuring René Auberjonois, William Youmans, Susan Browning, Patti Choenour, Jennifer Leigh Warren, Bob Gunton, David H. Jenkins, John Short, Ron Richardson, Aramis Estevez, et al. There are enjoyable performances, masterly sets, and rhythmic direction. Tues.–Thurs. at 8, Sat. at 2, and Sun. at 3, $30.50–$38.50; Fri. & Sat. at 8, $32–$40; Wed. at 2, $27–$35. **Eugene O'Neill Theatre,** 230 W. 49th Street (246-0220). 3 hr. All major credit cards.

BILOXI BLUES—Matthew Broderick stars in Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, Miss., where Eugene, now in the service, is stationed during the '40s. Also in the cast: Randall Edwards, Matt Mulhern, Barry Miller, Penelope Miller, Brian Tarantina, Geoffrey Sharp, Alan Ruck, and Bill Sadler. The whole production is great—the staging, the scenery, the costumes, the lighting, *and* the stunning ensemble acting; Sadler and Miller are standouts! Mon.–Sat. at 8, $25–$35, Sat. at 2, $25–$35, Wed. at 2, $22–$32. **Neil Simon Theatre,** 250 W. 52nd St. (757-8646). 2 hr., 40 min. All major credit cards. **IRLS**

BRIGHTON BEACH MEMOIRS—A comedy/drama by Neil Simon deals with two families and their struggles during the Depression when they are forced to live together in a small house in Brooklyn. With Jon Cryer, Verna Bloom, Dick Latessa, Wendy Gazelle, Mark Nelson. Gene Saks has directed adroitly and vivaciously. Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $25–$35; Wed. at 2, $20–$30. **46th St. Theatre,** 226 W. 46th St. (221-1211). 2 hr., 40 min. All major credit cards. ● ● IRLS

LA CAGE AUX FOLLES—George Hearn and Van Johnson star in a musical comedy set in the south of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon.–Sat. at 8, Sat. at 2, $37.50–$47.50; Wed. at 2, $32.50–$42.50; some balcony seats $10 at each performance. **Palace Theatre,** Broadway & 47th St. (757-2626). 2 hr., 40 min. All major credit cards. ● **IRLS**

CATS—The London musical, with a cast of 23 American "cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction—almost too much dazzlement. Mon.–Sat. at 8, Sat. at 2, $30–$45; Wed. at 2, $25–$40; Wed. at 2, $25–$40. **Winter Garden Theater,** 1634 Bdway (239-6200). 2 hr., 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd Street.* Out of the *real-life words of chorus-line aspirants,* James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.–Sat. at 8, Wed. & Sat. at 2, $30–$45. **Shubert Theater,** 225 W. 44th St. (239-6200). 2 hr., 10 min. Major credit cards. ● ●

DOUBLES—John Cullum, Ron Liebman, Austin Pendleton, and Tony Roberts in David Wiltse's play described as a comedy about male friendship and male "mid-life crises"; directed by Morton Da Costa. With Kate Collins and Nicholas Weyman. Mon.–Sat. at 8, Wed. & Sat. at 2; $29.50. **Ritz Theatre,** 225 W. 48th St. (582-4022). 2 hr., 10 min. All major credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $30–$45; Wed. at 2, Sun. at 3, $25–$40. **Imperial Theatre,** 249 W. 45th St. (239-6200). All major credit cards. 2 hr., 45 min. ● ●

42ND STREET—Millicent Martin, Don Chastain, Lisa Brown, and Lee Roy Reams in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart and Mark Bramble. Music is by Harry Warren, and the lyrics are by Al Dubin. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $27.50–$45; Wed. at 2, $20–$35. **Majestic Theatre,** 247 W. 44th St. (239-6200). 2 hr., 15 min. All major credit cards. ● ● **IRLS**

GRIND—Ben Vereen, Leilani Jones, Timothy Nolen, and Stubby Kaye are the stars of a new musical by Fay Kanin, Larry Grossman, and Ellen Fitzhugh; directed by Harold Prince. It takes place in a burlesque house in 1933, the year of the Century of Progress World's Fair in Chicago, and focuses on the romantic life of a black stripper and her two suitors. With Joey Faye and Lee Wallace. Mon.–Thurs. at 8, Sat. at 2, $30–$45; Fri. & Sat. at 8, $30–$47.50; Wed. at 2, $30–$40. **Mark Hellinger Theatre,** 51st & Bdway (757-7064). 2 hr., 20 min. Major credit cards. **IRLS**

HURLYBURLY—David Rabe's play about four Hollywood men and their wives and lovers; directed by Mike Nichols. In the present cast are, alphabetically, Danny Aiello, Susan Anton, Christine Baranski, Alison Bartlett, Frank Langella, Ron Silver, and Jerry Stiller. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $22.50–$37.50. **Ethel Barrymore Theatre,** 243 West 47th Street (239-6200). All major credit cards. 3 hr., 15 min.

JOE EGG—Jim Dale and Stockard Channing are the brilliant stars of the Roundabout Theatre Company's excellent production of Peter Nichols's play titled *A Day in the Death of Joe Egg;* featuring Joanna Gleason, John Tillinger, Tenney Walsh, Margaret Hilton; directed by Arvin Brown. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $20–$35; Wed. at 2, $18.50–$32.50. **Longacre,** 220 W. 48th (239-6200). 2 hr., 40 min. **IRLS**

THE KING AND I—Yul Brynner stars in a revival of the Rodgers and Hammerstein musical; directed by Mitch Leigh; based on the real-life story of an English governess who went to Siam to tutor the crown prince. With Mary Beth Peil, Jonathan Farwell, Irma-Estel LaGuerre, Patricia Welch, Sal Provenza, Kathy Lee Brynner. Tues.–Sat. at 8, Sat. at 2, Sun. at 3; $30–$47.50; Wed. at 2, $25–$42.50; **Broadway Theater,** Bdway at 53rd (239-6200). All major credit cards. 2 hr., 30 min. **IRLS**

LEADER OF THE PACK—Dinah Manoff and Patrick Cassidy star in a musical with book by Anne Beatts, based on an original concept by Melanie Mintz, featuring Ellie Greenwich (as herself today) and her songs of the early '60s together with new material; directed and choreographed by Michael Peters. Featured in the cast are Dennis Bailey, Annie Golden, Lon Hoyt, and Darlene Love. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $27.50–$37.50; Wed. at 2, $22.50–$32.50. **Ambassador Theater,** 219 W. 49th St. (239-6200). 2 hr., 15 min. All major credit cards.

MA RAINEY'S BLACK BOTTOM—Theresa Merrill has the title role in August Wilson's play about an early blues singer and her quartet of backup musicians during a recording session in the late '20s; directed by Lloyd Richards. In the cast are Charles Dutton, Leonard Jackson, Robert Judd, Joe Seneca, Lou Criscuolo, John Carpenter, Aleta Mitchell, Scott Davenport-Richards, and John Randolph Jones. Wilson writes vigorous, racy dialogue, and the looks and sounds of the production are seedily, grittily, jivily right. Tues.–Thurs. at 8, Sat. at 2, Sun. at 3, $22.50–$32.50; Fri. & Sat. at 8, $25–$35; Wed. at 2, $17.50–$27.50. **Cort Theater,** 138 W. 48th St. (239-6200). 2 hr., 10 min. All major credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy; with sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen, and others; directed by Jacques Levy. Mon.–Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $30–$45. **Edison Theatre,** 240 W. 47th St. (757-7164). 2 hr., 10 min. ● ●

PACK OF LIES—Rosemary Harris, Dana Ivey, George N. Martin, and Patrick McGoohan star in Hugh Whitemore's civilized play about two neighboring couples—one English and the other supposedly Canadian—who live in a middle-class suburb of London; directed, with great assurance, by Clifford Williams. With Juli Cooper, Colin Fox, June Ballinger, and Kaiulani Lee. Harris is superb and the rest of the cast merely excellent. Mon.–Thurs. at 8, Sat. at 2, $12.50–$30, Fri. & Sat. at 8, $12.50–$32.50, Wed. at 2, $12.50–$27.50. **Royale Theatre,** 242 W. 45th St. (239-6200). 2 hr., 10 min. All major credit cards.

SUNDAY IN THE PARK WITH GEORGE—Robert Westenberg and Maryann Plunkett star in the Pulitzer Prize-winning musical by Stephen Sondheim and James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the story tells of Seurat and his mistress-model. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3, $35–$45. **Booth Theatre,** 222 W. 45th St. (239-6200). 2 hr., 30 min. All major credit cards. ● **IRLS**

THE TAP DANCE KID—Musical by Charles Blackwell, Robert Lorick, Henry Krieger; with Hinton Battle, Savion Glover, Ira Hawkins, Gail Nelson, Barbara Montgomery, Martine Allard; directed by Vivian Matalon; about show-business tradition passed down to a talented ten-year-old. The dancing of Battle is nothing short of extraordinary, and there are winning performances from all. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $30–$45; Wed. at 2, $25–$40. **Minskoff,** 200 W. 45th (869-0550). 2 hr., 40 min. ● **IRLS**

TORCH SONG TRILOGY—Harvey Fierstein's *International Stud, Fugue in a Nursery, Widows and Children First,* with Philip Astor, Tom Stehschulte, Chevi Colton, Craig Sheffer, Christopher Gartin, and Diane Tarleton. An amusing as well as moving trio of plays about the homosexual world; directed by Peter Pope. Mon.–Thurs. at 8, $19.50–$32.50; Fri. & Sat. at 8, $25–$35; Wed. & Sat. at 2, $15–$28.50. **Helen Hayes Theatre,** 240 W. 44th St. (944-9450). All major credit cards. 3 hr., 30 min. ● ●

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Off Broadway

AIR GUITAR—William Mastrosimone's play that explores the world we live in; directed by Richard Pinter. Also *The Astroid*, a sketch dealing with a couple who have stopped communicating. Wed.–Fri. at 8, Sat. at 8 & 10, Sun. at 3; 5/15–6/29; $10. **Neighborhood Group Theatre**, 420 W. 42nd St. (279-4200).

ALMOST IN VEGAS—Janet Neipris's comedy, directed by Susan Einhorn, follows the moves of a girl, who, while waiting for her married lover to show up, tries to cope with her erstwhile best friend. Featured in the cast are April Shawhan, David Little, Susan Cash, and Mitch McGuire. Wed.–Sat. at 8, Sun. at 3, $8; thru 5/19. **Theatre Guinevere**, 15 W. 28th St. (279-4200).

CALIFORNIA DOG FIGHT—Darren McGavin, Mariel Hemingway, Bruce MacVittie, Sheree North, James Remar, Jimmie Ray Weeks in Mark Lee's play set in a southwestern desert and focusing on a man who owns a champion dog; directed by Bill Bryden. Tues.–Sun. at 8, Sat. & Sun. at 2:30; $23–$25; thru 5/19. **Space at City Center**, 131 W. 55th (246-8989).

THE COURTROOM—Puppets, mimes, and jugglers perform in Bill Irwin's political cartoon. Irwin also directs and acts in the play, along with Michael Moschen, Bob Berky, Brenda Bufalino, Rory Mitchell, and Michael O'Connor. Tues.–Thurs. at 8, Fri. at 7 & 9:30, Sun. at 2 & 8. $15–$20. **St. Clement's Church**, 423 W. 46th St. (265-4375).

CREEPS—Play set in the men's washroom at a cerebral palsy center; directed by Stuart Ross. With McGregor King, Don de Franco, William Carrigan, Perry Jon Pirkkanen, Cathy Reinheimer. Wed.-Sun. at 8; $10; thru 5/26. **Courtyard**, 39 Grove St. (279-4200).

CURSE OF THE STARVING CLASS—Sam Shepard's play about the dissolution of an American family, featuring Eddie Jones, Karen Tull, Rose Gregorio, Jude Ciccolella, Bill Pullman, James Gleason; directed by Robin Lynn Smith. Wed.–Sat. at 8, Sat. at 2, Sun. at 3 & 7:30, $19 thru 5/19; $22–$24 thereafter; thru 6/2. **INTAR**, 420 W. 42nd (279-4200).

D—Michael Stewart's play, set in a West Side apartment before W. W. II and focusing on a young Jewish man who came to the city to find work as a concert pianist; directed by Dan Held; with Michael Zaslow, Jason Alexander, Lynn Thigpen. Tues.–Sat. at 8, Sat. at 2, Sun. at 3; from 5/21. Manhattan Theatre Club. Theatre, 321 E. 73rd St. (288-2500).

EDEN COURT—Penny Marshall, Ellen Barkin, Ben Masters, and Guy Boyd are featured in Murphy Guyer's comedy about blue-collar couples living in a trailer park; directed by Barnett Kellman. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30;$25. **Promenade Theatre**, Broadway & 76th St. (580-1313).

THE FANTASTICKS—A musical fable in its 26th year. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18–$22. **Sullivan St. Playhouse**, 181 Sullivan St. (674-3838). ● ●

FOOL FOR LOVE—Katherine Cortez and David Andrews star in Sam Shepard's play which deals with a man and a woman battling for power in a desert motel; directed by the author. Tues.–Fri. at 8, Sat. at 6 & 8:30; Sun. at 3 & 7; $20–$24.50. **Douglas Fairbanks Theater**, 432 W. 42nd St. (239-4321). ●

THE FOREIGNER—Larry Shue's play which revolves around a shy Englishman at a southern resort who hopes to be ignored by pretending not to speak English; directed by Jerry Zaks. Tues.–Fri. at 8, Sun. at 3 & 7:00; Sat. at 7 & 10; $21–$24.50. **Astor Place Theatre**, 434 Lafayette St. (254-4370).

HANNAH SENESH—Play by David Schechter focusing on the life of the Hungarian-Jewish Freedom Fighter who was caught by the Germans and executed at the age of 22; featuring Lori Wilner. Wed.–Fri. at 8, Wed. at 2:30, Sat. at 7 & 10, Sun. at 2:30 & 5:30; thru 6/2. **Cherry Lane**, 38 Commerce St. (989-2020).

I'M NOT RAPPAPORT—Herb Gardner's new comedy, set in Central Park, which focuses on the life-affirming relationship between two youthful old-timers Featured in the cast are Cleavon Little, Jane Alexander, Gabriel Dell, Liann Pattison, and Ray Baker; directed by Dan Sullivan. From 5/24. **American Place Theater**, 111 W. 46th Street (247-0393).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with their loves and careers; directed by Gerald Gutierrez. With Julia Meade, Joan Copeland, Christine Healy, Robin Bartlett, Philip Hoffman, James Rebhorn, Jay Thomas,and James Harder. Tues–Fri. at 8, Sat. at 7 & 10, and Sun. at 3 & 7. **Lucille Lortel Theatre**, 121 Christopher St. (924-8782). ● **IRLS**

JUNO'S SWANS—E. Katherine Kerr's play about sisters whose only common link is in sharing the same lover; directed by Marsha Mason. With Betty Buckle Daniel Hugh-Kelly, and Mary Place. Tues.–Sun. at Sat. at 2; $12; thru 6/9. **Second Stage**, 2162 Broa way (873-6103).

LIES AND LEGENDS—*Musical Stories of Harry Cha pin*; directed by Sam Weisman. Featured in the ca are John Herrera, Ron Orbach, and Terri Klausne Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3; $18–$27.5 **Village Gate Theater**, Bleecker and Thompson St (475-5120).

LITTLE SHOP OF HORRORS—Based on Roger Co man's 1960 cult film classic, this charming and funn play is set in a Skid Row flower shop run by a youn botanical genius with a flair for experimentation; mu sic by Alan Menken, book and lyrics by Howard Ash man, who also directed. A man-eating plant is th star, enacted kinetically by Lynn Hippen and vocall by Ira Hawkins. Tues.–Thurs. at 8, $27.50–$32.5 Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 5, $30–$35. **Or pheum Theater**, 126 Second Ave. (239-6200).● ●

MAMMA I WANT TO SING—Gospel musical, by V Higginsen (who narrates) and Kenneth Wydro, abou a woman in the church choir who dreams of becomin a pop singer; directed by Grenoldo. With Desiree Co leman and Doris Troy. Thurs. at 8 (all seats for thi perf. are $10); Fri. at 8, Sat. at 11 a.m., 2, 5 & 8 p.m Sun. at 2 & 5; $15–$20. **Heckscher Theater**, 123 Fifth Ave. at 104th St. (534-2804). ● ●

MANEUVERS—Stephen Joyce, Lise Hilboldt, Ro Randell, Edmond Genest, David Purdham, and William Campbell in Catherine Muschamp's play abou the political and sexual games played by soldiers an their wives; directed by Fielder Cook. Wed.–Sat. at 8 Sat. at 2, Sun. at 3 & 7:30; $15–$17.50; thru 6/2 **South St. Theatre**, 424 W. 42nd (279-4200).

THE MARRIAGE OF BETTE & BOO—Christophe Durang's dark comedy starring Joan Allen and Graham Beckell, with Durang (himself), Olympia Dukakis, Mercedes Ruehl, Bill Moor, Cathryn Grody, an Bill McCutcheon; directed by Jerry Zaks. Tues.–Sun at 8, Sat. & Sun. at 3; $18–$20. **Public/Newmar Theatre**, 425 Lafayette St. (598-7150).

MAYOR—Lenny Wolpe has the title role in a musica based on the book by Mayor Edward I. Koch, with music and lyrics by Charles Strouse, book by Warre Leight; directed by Jeffrey Moss. With Douglas Bernstein, Marion Caffey, Keith Curran, Sarah Felcher, Nancy Giles.. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $22–$27.50. **Top of the Gate Theatre**, 16 Bleecker St. (475-5120).

MISS JULIE—Revival of August Strindberg's *Miss Julie*, centering around social and class conflicts in the past century. Thurs.-Sat. at 8, Sat. & Sun. at 3; $10-$12; thru 6/2.**Theatre of the Open Eye**, 316 E. 18th St. (534-6909).

MISS UNIVERSAL HAPPINESS—A new theater work, written, directed, and designed by Richard Foreman, featuring the Wooster Group, with Elizabeth LeCompte, Jim Clayburgh, Willem Dafoe, Peyton Smith, Kate Valk, Ron Vawter, et al. The work invokes efforts, dreams, and frustrations of third-world people. Thru 6/30; $12. **The Performing Garage**, 33 Wooster St. (966-3651).

THE NORMAL HEART—Larry Kramer's play spans the period of 1981–84 during which time the incidence of AIDS in this country escalated to epidemic proportions; directed by Michael Lindsay-Hogg. Featured in the cast are David Brooks, Brad Davis, Michael Santoro, Concetta Tomei, William DeAcutis, Robert Dorfman, Lawrence Lott. Tues.–Sun. at 8, Sat. & Sun. at 3; $18 and $20. **Public/LuEsther Hall**, 425 Lafayette St. (598-7150). **IRLS**

ORPHANS—The story of two brothers and the stranger who takes over their household and their lives; directed by Gary Sinese. Featured in the cast are Kevin Anderson, Terry Kinney, and John Mahoney. Mon.–Sat. at 8; $14–$24. **Westside Arts Theater Upstairs**, 407 W. 43rd St. (541-8394).

PENN AND TELLER—Two modern-performance artists in a carnival-sideshow type entertainment with eccentric guys who have learned to do a few cool things; supervised by Art Wolff. Wed., Thurs. at 8, Fri. at 8 & 11, Sat. at 3, 7, & 10, Sun. at 3; $15–$17.50. **Westside Arts Theatre**, 407 W. 43rd St. (541-8394).

THE RETURN OF HERBERT BRACEWELL—Milo O'Shea and Frances Sternhagen star in Andrew John's comedy about an actor who has never been a star but has always had a job; directed by Geraldine Fitzgerald. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $20–$25. **Chelsea Playhouse Theatre**, 519 W. 23rd St.(243-0992).

ROMMEL'S GARDEN—Harvey Gabor's play, starring Jay Sanders and Lonny Price as soldiers trapped in anti-personnel minefields left by the Germans; directed by Jack Garfein. $15–$20. **Harold Clurman Theatre**, 412 W. 42nd St. (594-2370).

ALLY'S GONE, SHE LEFT HER NAME—Russell Davis's comedy, with Cynthia Nixon, Michael Learned, David Canary, and Robert Leonard, about the last day in the life of a perfect American family; directed by Tony Giordano. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3; $12; thru 5/26. **Perry St. Theatre,** 31 Perry St. (279-4200).

ALONIKA—Jessica Tandy stars in Louise Page's new-play, set on the Greek island of Salonika, about an English widow and her 60-year-old daughter who remember and encounter ghosts from the war, including the woman's husband; directed by John Madden. Featured in the cast are Elizabeth Wilson, Maxwell Caulfield, Thomas Hill, and David Strathairn (as the widow's wooer). Tues.–Sat. at 8, Wed. & Sat. at 3; $18–$20; thru 5/19. **Public/Anspacher Theater,** 425 Lafayette St. (598-7150). **IRLS**

HE SINGULAR DOROTHY PARKER—Jane Connell in a one-woman show based on the life of the 1920s–1930s author/raconteur. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $12.75–$18.75. **Actors Playhouse,** 100 7th Ave. So. (691-6226).

3 GUYS NAKED FROM THE WAIST DOWN—Musical by Michael Rupert and Jerry Colker about the rise of three comics from nightclubs to films; with Scott Bakula, Jerry Colker, and John Kassir in the title roles; directed by Andrew Cadiff. Tues.–Fri. at 8, Sat. at 7 & 10:15, Sun. at 3 & 7; $26–$30. **Minetta Lane Theatre,** 18 Minetta Lane (420-8000).

TRACERS—Collaborative play, written and performed by Vietnam veterans, conceived and directed by John DiFusco. Eight men step back in memory to exorcise their wartime and post-wartime experiences. Tues.–Sun. at 8, Wed. & Sun. at 3; $18–$20; thru 5/26. **Public/Shiva,** 425 Lafayette St. (598-7150). ***IRLS***

Theater Companies

THE ACTING COMPANY—Philip Massinger's *A New Way To Pay Old Debts,* directed by Michael Kahn, in repertory with Shakespeare's *As You Like It,* directed by Mervyn Willis, and Thornton Wilder's *The Skin of Our Teeth,* directed by Gerald Freedman. From 5/21; $17.50–$20. Call for specifics. **Marymount Manhattan,** 221 E. 71st (279-4200).

AMERICAN ENSEMBLE COMPANY—*Friends and Lovers,* words by Patricia Ryan, music by Robert Mitchell; and *New York Voices,* written and acted by Helga Kopperl; production directed by Robert Petito. 5/17 & 18 at 8, 5/19 at 3; $5. **Holy Trinity Church,** 320 E. 88th St. (572-7594).

AMERICAN JEWISH THEATRE—*My Old Friends,* Mel Mandel and Norman Sachs's musical about growing old and staying lively; directed by Philip Rose. Featured in the cast: Imogene Coca, Maxine Sullivan, Grace Carney, John Danelle, Norman Golden, Norberto Kerner. Thru 6/9. Call theater for specifics. **92nd St. Y,** 1395 Lexington Ave. (831-8603).

AMERICAN SHAKESPEARE REPERTORY—*Hamlet,* by William Shakespeare, and *The Threepenny Opera* by Bertholt Brecht & Kurt Weill in repertory Thurs.–Sat. at 8, Sun. at 3; $8; thru 5/26. **Theater 22,** 54 W. 22nd St. (279-9321).

ARK THEATRE—Phil Bosakowski's *Chopin in Space,* a play in the form of a dream journey through time and space, celebrating the Polish spirit, from Chopin's time to the present; directed by Rebecca Guy; with Mary Lou Rosato, William Duff-Griffin, Sylvia Short, Paul Romerto, William Mesnik. Thurs.–Sat. at 8, Sun. at 3 & 7; $8. **Ark,** 131 Spring St. (226-7682).

BRITISH-AMERICAN THEATRE—Alan Ayckbourn's *Mother Figure,* Joanna Glass's *Canadian Gothic,* August Strindberg's *The Stronger,* directed by Ann Ciccolella. Fri.–Sat. at 8, Sun. at 3. $6. **Theater Downstairs,** 7 E. 15th St. (777-3055).

CHELSEA PLAYERS—Mary Bozeman stars in *Glory!,* a play by Glenn Allen Smith that reveals the backstage life of a flamboyant woman evangelist in the 1920s. Fri.–Mon. at 8:30; $6; thru 6/2. **McBurney YMCA Theatre,** 215 W. 23rd St. (741-9229).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed., Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; $10–$12.50. **Chicago Theater,** 351 E. 74th St. (772-8707).

CIRCLE REPERTORY COMPANY-*Angelo's Wedding,* Julie Bovasso's play about an Air Force veteran's attempt to unravel the mysteries of his youth on Staten Island; directed by Marshall W. Mason. With Cliff Gorman, William Hickey, Lynn Cohen, Scott Glenn, and Mari Gorman. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 & 7; $22.50–$25; thru 6/16. **Circle Rep Theatre,** 99 Seventh Ave. So. (924-7100).

CITY THEATRE FESTIVAL—Jerry Slaff's *Casa Neurotica,* directed by Adam Zahler: 5/16-19, 23, 25, 26. *The Hazard County Wonder,* written and directed by Bruce Peyton: 5/17–19, 22, 24, 25, 27. $6. **New Theatre,** 62 E. Fourth St. (673-0691).

DRAMATIS PERSONAE—The Strindberg Cycle continues with its performances of *Miss Julie,* about an aristocrat who becomes involved with a servant in her home; directed by Steven Baker. Thurs.–Sun. at 8; $5. **Dramatis Personae,** 25 E. 4th (777-2017).

ELT-Revival of *A Little Night Music,* the book by Hugh Wheeler, and music and lyrics by Stephen Sondheim; directed by Susan H. Schulman. Tues.–Sun. at 8, Sat. & Sun. at 2:30, thru 6/2. **Equity Library Theatre,** 103rd St. & Riverside Drive (663-2028).

FAMILY REPERTORY-Revival of the Caribbean-Hispanic calypso music version of Chekhov's *The Marriage Proposal,* adapted and directed by Marvin Felix Camillo. Thurs.–Sat. at 8; $6; thru 5/18. **Family Space,** 9 Second Ave. (477-2522).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations and musical comedy revues. Fri. & Sat. at 8:30 & 10:30; $10. **First Amendment Theatre,** 2 Bond St. (473-1472).

FOURTH WALL REP—*The Hogs Are Running Wild, Hey Mr. Rockefeller,* and *Can o' Worms,* political satire plus audience participation. Sat. at 8, Fri. & Sun. at 7:30; $5. **Truck and Warehouse Theatre,** 79 E. 4th St. (254-5060).

JEAN COCTEAU REPERTORY—Oscar Wilde's comedy, *The Importance of Being Earnest;* Edmond Rostand's *The Eaglet (L'Aiglon);* Jean Genet's *The Maids;* Franz Werfel's *Goat Song;* and Edward Radzinsky's *Theatre in the Time of Nero and Seneca.* In repertory thru 5/19; all seats are $10. **Jean Cocteau Repertory Theater,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATRE—Susan Sandler's *Crossing Delancey,* comedy about a young woman who is hurled into a romantic adventure of her grandmother's creation; with Melanie Mayron, Shirley Stoler, Jacob Harran, Sylvia Kauders, and Geoffrey Pierson; directed by Pamela Berlin. Tues.–Thurs. & Sat. at 8, Sun. at 2 & 7; $12–$15; thru 5/19. **Theater,** 344 E. 14th St. (279-4200).

LA MAMA E.T.C.—The Talking Band's *Big Mouth,* by Sidney Goldfarb and Paul Zimet; directed by Tina Shepard. An examination of the relationship between power and paranoia. With William Badgett, Sheila Dabney, and Ellen Maddow. Thurs.–Sun. at 7:30, thru 5/19; $8. *The Adventures of Rhubarb, the Rock and Roll Rabbit,* Chico Kasinoir's fantasy, with music by Richard and Gary Logan, and directed by Andre De Shields. Thru 5/28, Meredith Monk's *The Games;* Tues.–Sun. at 7:30. **La Mama Theatres,** 74A E. 4th St. (475-7710).

MARATHON '85-Annual festival of twelve one-act plays in three series, all new, by David Mamet, Shel Silverstein, Horton Foote, Alan Zweibel, Keith Reddin, Alan Zweibel,and more. The stars are Kevin Bacon, Amanda Plummer, John Fiedler, Jill Eikenberry, Sam McMurray, and Jane Hoffman. Thru 6/17; $12–$14. Call theater for specifics. **Ensemble Studio Theatre,** 549 W. 52nd St. (247-3405).

MIRROR REPERTORY COMPANY—Anne Jackson stars as Giraudoux's *The Madwoman of Chaillot,* adapted by Maurice Valency; directed by Stephen Porter, with David Cryer, Madeleine Sherwood, Jane White, Sabra Jones, Frank Hamilton. Booth Tarkington's *Clarence,* directed by Arthur Storch, with Geraldine Page, Sabra Jones, Ivar Brogger, Laura Galusha, Phillip Pruneau, John David Cullum. Robert Bolt's *Vivat! Vivat Regina!;* directed by John Strasberg. $20–$24. Call theatre for dates. Thru 5/19. **Theatre at St. Peter's,** 54th and Lexington (223-6440).

NEGRO ENSEMBLE COMPANY—Lonne Elder 3rd's *Ceremonies in Dark Old Men,* a play about life in the ghetto; directed by and starring Douglas Turner Ward. Tues.–Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7. **Theatre Four,** 424 W. 55th (246-8545).

PEARL THEATRE COMPANY—George Bernard Shaw's *Arms and the Man* (thru 5/24), and Shakespeare's *The Taming of the Shrew* (thru 5/31) in repertory. $8. Call theater for specifics. **Nameless Theatre,** 125 W. 22nd St. (246-6538).

PROMETHEUS—*Lady Bracknell Visits Oscar Wilde;* Floria Harper and James Tomkins in Fred Fondren's play about an author being visited by his most famous character on the eve of his departure from England to go into exile in Paris after his release from prison; Fondren directed. Fri.–Sat. at 8, Sun. at 3; $6. **Prometheus Theater,** 239 East Fifth St. (477-8689).

REPERTORIO ESPANOL—Gloria Gonzalez's *Café con Leche;* Federico Garcia Lorca's *Bodas de Sangre (Blood Wedding); Puerto Rico: Encanto y Cancion,* music by composers of past and present times; and *Donna Francisquita,* a zarzuela. $18–$20; thru May. **Gramercy Arts Theatre,** 138 E. 27th St. (889-2850).

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RIDICULOUS THEATRICAL COMPANY—*The Mystery of Irma Vep*, a penny-dreadful. Thurs.–Sun. at 8; $20. *Salammbo*, an erotic tragedy freely adapted from the Flaubert novel; written and directed by Charles Ludlam, plays Tues. & Wed. at 8, $15. **Theater**, One Sheridan Sq. (691-2271).

THIRD STEP THEATRE COMPANY—Al D'Andrea and Margit Ahlin's *Onlyman*. Featuring Margit Ahlin, Laura Austin, David Bradza, and Bernadette Sullivan; directed by Al D'Andrea. 5/15–19, 22–26, at 8. $7. The **New Theater**, 62 E. 4th St. (865–1094).

13TH STREET THEATER—Israel Horovitz's *The Indian Wants the Bronx*; Tues. & Wed. at 7:30, Sun. at 9:30; $6; in repertory with Israel Horovitz's *Line;* Tues. & Wed. at 9, Thurs. at 7:30; $6. **13th Street Theater**, 50 W. 13th Street (675-6677).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

BE HAPPY FOR ME—Jerry Sterner's new comedy involving two brothers (David Groh and Phil Bosco) who find themselves in love with the same woman at the same time; directed by John Ferraro. Tues.–Sat. at 8, Sun. at 3; thru 5/25. **Judith Anderson Theatre**, 422 W. 42nd St. (279-4200).

THE CAUCASIAN CHALK CIRCLE—Bertolt Brecht's epic struggle for goodness and survival; directed by Denny Partridge. With Melody James, Cora Hook, Peggy Pettitt, Lizzie Olesker, Karen Leiner. Thurs.–Sat. at 8, Sun. at 3; $5.50–$8; thru 5/19. **Washington Sq. Church**, 135 W. 4th (664-8933).

CHEVY—THE STORY OF A BOY AND HIS CAR—John Thomas Cooper's comedy about growing up in California in the '60s, when the most important things in life were Chevys, making out in the back of them, and surfing. Featured in the cast are David Cobb, Susan Barry, Ted Henning, Frederick Rendina, Charles Rudd, and Diane Gallagher. Fri.–Sun. at 8. $5; thru 5/19. **Atlantic Gallery Theatre**, 164 Mercer St. (718-858-1408).

DOUBLE BILL—*Solo-DADA-New York*, conceived and performed by John Wilson, and Alice Childress's *Mojo*, directed by Al Kaen; with Karen Abercrombie and Allen Davison. 5/17–20 at 8; $8. **Eccentric Circles Theatre**, 158 W. 23 St., 2nd fl. (242-9249).

FEAST OR FAMINE—Sondra Segal and Roberta Sklar's comedy about our daily relationship to food, presented by the Women's Experimental Theatre. Wed.–Fri. at 8, St. at 7 & 10, Sat. at 3; $8–$12; thru 5/26. **Interart Theatre**, 549 W. 52nd St. (249-4200).

FOREVER MY DARLIN'—Dan Owens's play with music which takes place on the same day a rhythm 'n' blues singer kills himself; directed by Duane Jones. Thurs.–Sun. at 8, Sun. at 3; $8. **Richard Allen Center Theater**, 36 W. 62nd St. (489-1940).

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM—A revival of the wonderful, funny, and charming musical, with music and lyrics by Stephen Sondheim. Fri., Sat., Sun. & Wed. at 8; $10; thru 6/2. **Theater of Magic and Transformation**, 771 West End Ave. (663-5380).

GESTURES—A theatrical presentation of the poems of deaf playwright Dorothy Miles, performed in sign languge and voice. Thurs. & Fri. at 7:30, Sat. & Sun. at 2 & 7:30; thru 5/25. **New York Deaf Theater**, 620 E. 13th St. (741-5126).

GLORY!—Glenn Allen Smith's play reveals the backstage life of a flamboyant woman evangelist in the 1920s; starring Mary Bozeman and directed by Kate Gifford. Fri.-Mon at 8:30; $6; thru 6/2. **McBurney YMCA Theatre**, 215 W. 23rd St. (741-9229).

I, KHAN—Charles W. Cook's drama about Ghenghis and Kublai Khan; directed by Noble Lee Lester; with Steven M. Hollow, Tommy Keeney, Steven Shaw, and June Stoddard; music by Joseph Reiser. Thru 5/18; $6. **Sargent**, 4th floor, 314 W. 54th (279-1980).

IN SAVOY, YES IS FOR A VERY YOUNG MAN—A play of the Resistance movement in France by Gertrude Stein. Wed.–Sat. at 8; $5–$8; thru 6/1. **Medicine Show**, 6 W. 18th St. (255-4991).

LIGHTS OUT—A play about two men's friendship throughout one's tragic illness, by Peter Sieruta; directed by Michael Goldberg. Fri., Sat at 8, Sun. at 3, $6; thru 5/26. **Gene Frankel**, 36 W. 62 (944-5877).

MARTIN EDEN—An adaptation of Jack London's novel about a man who finally gets what he wants but by then has long ceased to need it. Fri. & Sat. at 8; $8; thru 6/1. **Theater**, 430 W. 14th St. (989-8931).

ON A CLEAR DAY YOU CAN SEE ARMAGEDDON—A political comedy by and with Ron Litman. Fri. & Sat. at 8 & 11, Sun at 3 & 8; $5.99–$8.99. **The Colonnade Theatre**, 428 Lafayette St. (673-2222).

ON THE TOWN—Revival of the 1944 Green/Comden/Bernstein/Robbins musical about three sailors on leave; directed by Tom Briggs. Thurs.–Sat. at 8, Sat.& Sun. at 3; $15; thru 5/19. **St. Bart's Playhouse**, 109 E. 50th St. (751-1616).

THE PHILANDERER—A revival of George Bernard Shaw's comedy; directed by Marilyn C. LaRocco. Featured in the cast are Elise Stone, John Boyle, Stanley Seidman, Lisa Elliott, and Thomas Holt Godfrey. Thurs.-Sat. at 8, Sun. at 3; $5; thru 6/2. **Sacred Hearts Theater**, 309 E. 33rd St. (LT-1-6470).

SAVINGS—Dolores Prida's play about a group of multi-ethnic neighborhood people and store owners threated with eviction by the spread of gentrification; directed by Max Ferra. Wed.–Sat. at 8, Sat. & Sun. at 3; $8. **INTAR**, 508 W. 53rd St. (279-4200).

SIMPSON STREET—Edward Gallardo's look at life in the South Bronx where a family is struggling to survive; directed by Miriam Colon (who also stars in it). With Martha de la Cruz, Eva Lopez, Freddy Valle, Laura Elena Surillo, and Iraida Polanco. Performed in English Wed.–Fri. at 7:30; in Spanish Sat. & Sun. at 2:30 & 7:30; $10; thru 6/2. **Puerto Rican Traveling Theatre**, 304 W. 47th St. (354-1293).

SIT DOWN AND EAT BEFORE OUR LOVE GETS COLD—Barbara Schottenfeld's musical play about an aspiring song writer, with book, music, and lyrics by the author (who also plays the leading role); directed by Anthony McKay. Thurs.–Sat. at 8, Sun. at 3; $8; thru 5/17. **American Kaleidoscope Theatre**, 5 W. 63rd St. (279-4200).

UPWARDLY MOBILE HOME—The Split Britches Company performs the story about actors who are trying to live under the Brooklyn Bridge to see who can stand it the longest, in order to win a mobile home. Wed.–Sat. at 8, $8; thru 6/1. **Shandol Theater**, 137 W. 22nd St. (460-8076).

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Avner the Eccentric
Leader of the Pack
Hurlyburly
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Torch Song Trilogy
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Shades of Harlem
The Real Thing

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The King and I
Chorus Line
42nd Street
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Dreamgirls
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ART

Galleries

Galleries are generally open Tues-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

BILL BARRETT—Welded aluminum and steel sculptures, thru 6/1. Kouros, 831 Madison (879-5454).

JOHN BEARDMAN/LISA HYATT/RICHARD ROSENBLUM—Abstract paintings/Paintings of houses in Florida/Sculpture. Thru 5/31. Stone, 48 E. 86th (988-6870).

JAVIER BELLOSILLO—Drawings, watercolors and models, in copper and alabaster, of architectural projects in Madrid, thru 5/18. Facade, 1044 Madison (744-4997).

JACOBO BORGES—Over seventy drawings and paintings ranging from nature and wildlife to musicians, thru 5/18. CDS, 13 E. 75th (772-9555).

JOHANNES DORFLINGER—Abstract paintings, thru 6/7. Cordier & Ekstrom, 417 E. 75th (988-8857).

RUSSELL FORESTER/CHESTER KASNOWSKI—Plywood sculptures covered with formica, containing miniature neon bulbs and light-emitting diods/Works that combine images and text. Thru 6/1. Urdang, 23 E. 74th (288-7004).

KLAUS FUSSMANN—Landscapes with self-portraits in them and still-life paintings, thru 6/1. Lefebre, 47 E. 77th (744-3384).

SIMON HARLING/SALLY AMSTER—English and Irish landscape paintings/Expressionistic landscape paintings. Thru 6/1. Sachs, 980 Madison (734-7795).

ANTONIUS HOECKELMANN—Sculptures, drawings and prints, from 1961-1984, by this German artist, thru 5/29. Kren, 22 E. 65th (861-9933).

WILL HORWITT—Linear steel sculptures made with an industrial laser, thru 5/31. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

PAT KECK—Carved wooden sculptures of life-size warriors, thru 6/15. Hamilton, 19 E. 71st (744-8976).

TSCHANG-YEUL KIM—Paintings of drops of water that form patterns, thru 6/1. Staempfli, 47 E. 77th (535-1919).

LE CORBUSIER—Architectural drawings, many of them from his most well-known projects, thru 5/18. Prakapas, 19 E. 71st (737-6066).

FRANZ MARC/WASSILY KANDINSKY—A portfolio of woodcuts/"Kleine Welten" (Little Worlds) prints. Thru 5/31. Hutton, 33 E. 74th (249-9700).

ARISITIDE MAILLOL/ALEXANDER ARCHPENKO/ALEXANDER CALDER—Sculptures, paintings, watercolors and drawings by all three. Thru 5/31. Perls, 1016 Madison (472-3200).

HENRI MATISSE—Drawings, etchings, lithographs and aquatints, thru 5/18. At Davidson, 43 E. 78th (734-6702) and Isselbacher, 41 E. 78th (472-1766).

PAUL RESIKA—Recent paintings of land- and seascapes done directly from nature, thru 5/18. Graham Modern, 1014 Madison (535-5767).

SUSAN ROTHENBERG—Recent large-scale paintings that are more colorful than earlier works, and two charcoal drawings, thru 5/18. Willard, 29 E. 72nd (744-2925).

KURT SCHWITTERS—Paintings, collages, assemblages, objects, books and photographs by this German Constructivist, thru 6/1. La Boetie, 9 E. 82nd (535-4865).

CHARLES SEPLOWIN—Abstract sculpture in steel, thru 5/25. Cecil, 16 E. 72nd (517-3605).

THEODOROS STAMOS—Early paintings, from 1946-1962, by this Abstract Expressionist, thru 5/25. Ericson, 23 E. 74th (737-6155).

ANDY WARHOL—Early prints and small paintings, including portraits of Liz Taylor, Marilyn Monroe, Mao Tse-tung, others, thru 5/30. Goldberg, 1045 Madison (288-1276).

ISAAC WITKIN—Recent abstract sculptures in bronze, thru 5/18. Hirschl & Adler, 851 Madison (744-6700).

RICHARD ZIEGLER—Paintings, drawings, and prints by this German Expressionist, thru 6/22. Goethe House, 1014 Fifth (744-8310).

57th Street Area

JAMES APONOVICH—Figurative and still-life paintings and drawings, thru 5/29. Schoelkopf, 50 W. 57th (765-3540).

ARAKAWA—Recent drawings that are composed of layered elements, such as broken sentences, covered by a veil of color, thru 6/15. Herstand, 24 W. 57th (664-1379).

GIFFORD BEAL—Impressionistic paintings by this artist (1879-1956), who studied with William Merrit Chase, thru 5/25. Kraushaar, 724 Fifth (307-5730).

FERNAND BOTERO—A recent series of paintings inspired by the bullfight, thru 5/25. Marlborough, 40 W. 57th (541-4900).

STEPHEN BUCKLEY/RICHARD HAAS—Abstract paintings from the seventies composed of unlikely materials such as housepaint, liquid linoleum, carpeting, old clothes/Recent pastel drawings of New York buildings. Thru 5/24. Alexander, 20 W. 57th (757-3721).

ALEXANDER CALDER—Works from the artist's personal collection, including sculpture, stabiles and mobiles, thru 6/15. Pace, 32 E. 57th (421-3292).

PETER CHEVALIER—Paintings that create a "psychic climate," by a Berlin artist, thru 5/25. Luhring, Augustine & Hodes, 41 E. 57th (752-3366).

GIORGIO DE CHIRICO/ANDY WARHOL—"Warhol Verso De Chirico"—paintings by De Chirico, and by Warhol, in homage to De Chirico, thru 6/30. Del Re, 41 E. 57th (688-1843).

KATHERINE DOYLE—*Recent landscape paintings* of the Northeast coast and the Hudson River Valley, thru 5/18. Findlay Jr., 41 E. 57th (486-7660).

CHUCK DUGAN/JAMES SURLS/ALBERTO GIACOMETTI—Four large-scale abstract paintings with figurative elements/Four large sculptures/Drawings from each decade of the artist's career. Thru 6/1. Frumkin, 50 W. 57th (757-6655).

JACK EARL—*Sculptures that incorporate found photographs*, thru 5/29. Portnoy, 162 W. 56th (757-0461).

R. M. FISHER—"Lamp" sculptures made from industrial parts and found objects, thru 6/2. Baskerville + Watson, 24 W. 57th (582-0058).

ARTHUR GIBBONS—Recent abstract sculptures made of colored steel, thru 5/25. Emmerich, 41 E. 57th (752-0124).

SIDNEY GOODMAN—Figurative drawings, in charcoal and pastel, thru 5/30. Dintenfass, 50 W. 57th (581-2268).

AL HELD—A retrospective of four phases of this artist's work, from the late '50s on, thru 5/18. Emmerich, 41 E. 57th (752-0124).

ALEXANDRE HOGUE—Landscape paintings depicting Big Bend National Park *in Texas, by a 1930's Dust* Bowl painter, 5/15-6/15. French, 41 W. 57th (308-6440).

BRYAN HUNT—Two groups of recent sculpture based on waterfalls, including bronze wall-reliefs, and free-standing sculptures made of plaster, steel and wood that are part of a commission for a park in Barcelona, thru 6/8. BlumHelman, 20 W. 57th (245-2888).

DICK JEMISON—Paintings in a series entitled "Earth Notes," with iconography that refers to primitive cultures, thru 5/25. Segal, 63 E. 57th (486-2297).

LESTER JOHNSON—Recent figure paintings, thru 6/7. Zabriskie, 724 Fifth (307-7430).

HARRY KOURSAROS—Narrative paintings with mythological imagery, thru 6/1. Haber Theodore, 24 W. 57th (541-9393).

ROBERT KUSHNER/GLEN BAXTER—Works on paper by both. Thru 5/18. Solomon, 724 Fifth (757-7777).

REX LAU—Abstract paintings on carved Hydro-stone and works on paper, thru 5/18. Siegel, 24 W. 57th (586-0605).

EDMUND LEWANDOWSKI/GUY PENE DU BOIS—Watercolors of Amish farms/Paintings from the '20s and '30s. Thru 5/23. Deutsch, 20 W. 57th (765-4722).

FRED MEYER—Terra-cotta and bronze sculptures, and paintings in gouache, thru 6/1. Midtown, 11 E. 57th (758-1900).

JOHN MONTI/PHOEBE ADAMS—Sculpture by both. Thru 5/21. Borgenicht, 724 Fifth (247-2111).

LUIGI ONTANI—Paintings with subject matter drawn from many sources, such as mythology, the dictionary, the artist's own travels, thru 5/25. Tilton, 24 W. 57th (247-7480).

IRENE RICE PEREIRA—Large-scale figurative drawings and watercolors, thru 6/8. Zarre, 41 E. 57th (752-0498).

OSVALDO ROMBERG—Abstract paintings of the cosmos, thru 6/6. De Nagy, 41 W. 57th (421-3780).

JUDITH ROTHSCHILD—Recent paintings based on the legend of Achilles, and on Robert Fitzgerald's translation of *The Iliad*, thru 6/1. Iolas-Jackson, 52 E. 57th (755-6778).

AMY F. SCOTT/PATRICIA TOBACCO FORRESTER—Floral and still-life drawings in colored pencil/Large-scale watercolors of woodland and tropical scenes. Thru 5/22. Fischbach, 24 W. 57th (759-2345).

T. L. SOLIEN—Paintings with diagrammatic images, thru 6/1. Getler/Pall/Saper, 50 W. 57th (581-2724).

RICHARD TUSCHMAN—House-shaped balsa wood constructions with figures inside them, thru 6/1. Markel, 50 W. 57th (581-1909).

MIES VAN DER ROHE—Sketches, thru 5/25. Protetch, 37 W. 57th (838-7436).

CHARMION VON WIEGAND—A retrospective of abstract paintings, gouaches and collages, from 1945-1965, thru 6/1. Pearl, 38 E. 57th (838-6310).

RICHARD ZIEGLER—Paintings by a German Expressionist, thru 6/22. Rosenberg, 20 W. 57th (757-2700).

East Village

JEFF ADAMS—Figurative and abstract works on paper in pastel, mostly large-scale, thru 5/31. Facchetti Burk, 328 E. 11th (477-3385).

JONATHAN ADOLPHE—Oil, sand, and masks on canvas, thru 6/10. Vox Populi, 511 E. 6th (477-2279).

ROBIN VAN ARSDOL—Paintings with imagery derived from childhood paranoias about war, thru 6/2. Now, 430 E. 9th (674-3211).

DARREL AUSTIN—Paintings, from 1940-1980, that depict this artist's private world, with its own botanical forms, beasts, and humanoid inhabitants, thru 5/23. Garet, 204 E. 10th (475-8701).

MICHAEL BLAINE—Acrylic paintings with cartoon-like images, thru 5/19. Sensory Evolution, 443 E. 6th (505-9144).

CHARLES BOONE—Two-panel paintings with images from childhood, thru 6/9. Christminster, 336 E. 5th (475-8369).

DAZE—Recent large-scale canvases with spray paint, plus watercolors and drawings, thru 6/9. Eastman-Wahmendorf, 216 E. 10th (420-9109).

PETER DRAKE—New works on paper and canvas, thru 6/2. Sharpe, 175 Ave. B (777-4622).

ROBERTO JUAREZ—80 intimate collages, paintings, and drawings, thru 5/24. La Mama, 6 E. 1st (505-2476).

JEFF KOONS—Ball-shaped sculptures cast in metal or injected with liquids, thru 6/2. International With Monument, 111 E. 7th (420-0517).

VIVIENNE KOORLAND—Paintings with archaic imagery, thru 5/19. Jus de Pomme, 338 E. 11th (674-5389).

MARK KOSTABI—New paintings, thru 6/9. Semaphore East, 157 Ave. B (475-2130).

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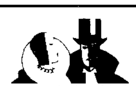

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LOUISE LAWLER—Handmade souvenirs that reflect the current state of the East Village, thru 5/26. Nature Morte, 204 E. 10th (420-9544).

LUCIO POZZI—Small oil paintings, 1982-1985, thru 5/26. M-13, 440 E. 9th (505-9016).

RICK PROL—Recent paintings, sculpture, and drawings with "low-life" images, thru 6/2. B-Side, 543 E. 6th (477-6792).

DAN RIZZIE—Works on paper, 5/15-6/19. Gallery Lafayette, 430 Lafayette (420-8880).

PAMELA WYE—New paintings that illustrate this artist's own versions on mythology, cosmology and sexuality, thru 6/9. Pictogram, 443 E. 9th (865-5476).

STEVE YADESKIE—Wooden constructions painted with acrylic, some referring to architectural landscapes, others to life and death, thru 5/19. Salvador, 216 E. 10th (228-3165).

SoHo and TriBeCa

ROBERT ADRIAN—An installation of model aircraft and figures made of paper, thru 5/18. 49th Parallel, 420 W. Broadway (925-8349).

HERMANN ALBERT—Neo-metaphysical paintings by a German painter, thru 6/1. Sander, 51 Greene (219-2200).

CHARLES ARNOLDI—Paintings on plywood, the surface of which is cut into hundreds of jagged angles with a chainsaw, thru 6/1. Cowles, 420 W. Broadway (925-3500).

DAVID BOWES—New paintings, thru 5/25. Shafrazi, 163 Mercer (925-8732).

DAVID BRYSON—Abstract paintings, in oil, thru 5/26. Rosenberg, 115 Wooster (431-4838).

JACK CHEVALIER—Carved and painted wooden constructions, thru 5/25. Adler, 578 Broadway (925-3336).

FRANCO CIARLO/MICHAEL MCCLARD—Abstract paintings in fresco/Paintings with figures modeled in painted plaster relief. Thru 5/18. Boukaert, 100 Hudson (925-6239).

EMILIO CRUZ—Neo-expressionist paintings, thru 6/8. Hand in Hand, 568 Broadway (219-1844).

ADAM CVIJANOVIC—One large allegorical painting in four sections, thru 5/25. Cutler, 164 Mercer (219-1577).

MARK DI SUVERO—Steel sculptures from the past two years, thru 6/29. Oil & Steel, 157 Chambers (964-1567).

MATTHEW FEINMAN—Pastels and oil paintings that contain multiple images of still lifes, landscapes and Hebrew characters, thru 5/22. Blue Mountain, 121 Wooster (226-9402).

LAYMAN FOSTER—Figurative paintings with bold colors, thick brushstrokes, thru 5/29. Szoke, 164 Mercer (219-3510).

LUIS FRANGELLA—Paintings with sculptural surfaces built up of various miniature objects, such as terra-cotta heads, Mickey Mouse, the RCA dog, thru 5/18. Bromm, 90 W. Broadway (732-6196).

GILBERT & GEORGE—"New Moral Works"—large-scale, hand-dyed photographic works, thru 6/16. Sonnabend, 420 W. Broadway (966-6160).

ALAN GLOVSKY—An installation entitled, "Still Water/Agua Blanca,"thru 5/26. 22 Wooster (431-6445).

JACK GOLDSTEIN— Large-scale color-field paintings, with explosions in them, thru 5/18. Metro Pictures, 150 Greene (925-8335).

JULIO GONZALEZ/BILL RICHARDS—Paintings that have the artist, his family and friends as central images juxtaposed with views of Cuba/Highly-detailed drawings of undergrowth such as fern, grass-filled swamps, in graphite. Thru 5/23. Hoffman, 429 W. Broadway (966-6676).

HANS HAAKE—Four multi-media works dealing with the social, political and cultural inequities of our times, thru 5/28. Weber, 142 Greene (966-6115).

JACK HARRIS/CHRISTIAN PELTENBURG-BRECHNEFF—Large-scale abstract paintings/Paintings of deserted beaches, sand dunes and mountain views. Thru 5/20. Vorpal, 465 W. Broadway (777-3939).

NANCY HAYNES—Geometric paintings with intersecting rectangular panels built up in stages of relief, thru 5/29. Gibson, 568 Broadway (925-1192).

ERIC HOFFMAN/NATHAN FARB—Abstract paintings with brilliant colors and sweeping gestural marks, in a series called "Santa Cruz"/Large-scale color photographs of the Adirondacks. Thru 5/25. Twining, 568 Broadway (431-1830).

NEIL JENNEY—Early paintings and sculpture, from 1967-1970, including works from private and museum collections, as well as from the artist's studio thru 6/8. Carpenter + Hochman, 420 W. Broadway (219-0110).

PEDER JOHNSON—Landscape paintings, including several works made during a recent visit to Cuba, thru 5/24. Prince Street, 121 Wooster (226-9402).

DAVID KAPP—Recent paintings and drawings, thru 6/1. Manhattan Art, 81 Greene (219-2007).

JANE KAUFMAN—Screens and beaded crazy quilts thru 6/1. Steinbaum, 132 Greene (431-4224).

MAURIE KERRIGAN—Frescoes, sculpture and drawings in an exhibition entitled, "Portholes and Other Routes," thru 5/29. Hutchinson, 138 Greene (966-3066).

PIOTR KLEMENSIEWICZ—Paintings of landscapes in which a flood or earthquake appears to have taken place, thru 6/1. Bryers, 111 Greene (925-8058).

SOL LEWITT/JENE HIGHSTEIN/GEORGE CREAMER—Recent sculpture by all three. Thru 6/1. Esman, 70 Greene (219-3044).

PETER LOBELLO—Wooden sculptures, thru 6/1. Rentschler, 72 Greene (431-7550).

MIHAIL—Cast bronze sculptures of elephants, made from life, thru 5/31. Hirondelle, 476 Broome (925-1538).

SABINA MIRRI—Pastel drawings on canvas, with references to Italian cultural heritage, thru 6/5. Nosei, 100 Prince (431-9253).

CECILE OPRON—Highly-detailed seascape paintings, thru 6/1. Littlejohn-Smith, 133 Greene (420-6090).

MIMMO PALADINO—New paintings and sculpture, thru 5/31. Sperone Westwater, 142 Greene (431-3685).

ELLEN PHELAN—Abstract paintings with elements of landscape, thru 5/25. Toll, 146 Greene (431-1788).

JAMES ROSENQUIST—One monumental painting (17' x 46') and two slightly smaller ones, thru 5/18. Castelli, 142 Greene (431-6279).

CZASHKA ROSS—Paintings on Japanese papers attached to screens, thru 5/18. Condeso-Lawler, 76 Greene (219-1283).

JACK SAL—Paintings and drawings with repetitive patterns, thru 5/18. Hudson Center, 105 Hudson (966-1399).

DAVID SALLE—New mixed-media paintings, thru 5/25. Boone, 417 W. Broadway (431-1818).

ALAN SINGER/DAVID SIPRESS—Oil paintings with abstract and figurative imagery/Sculpture and drawings. Thru 6/1. 55 Mercer (226-8513).

HUNT SLONEM—Oil paintings in a series entitled, "All About Eden," thru 6/1. Braathen, 76 Duane (732-4029).

CHRISTOPHER SPROAT—Large sculptures which use a painted black armature to house neon, argon, or incandescent lamps, thru 5/25. Stoler, 13 White (966-5090).

NIGEL VAN WIECK—Paintings with haunting, melodramatic imagery, thru 5/25. Germans Van Eck, 420 W. Broadway (219-0717).

BILL WOODROW—Sculptures made of cut sheet metal and found materials, thru 6/8. Gladstone, 152 Wooster (505-8690).

Other

BRION GYSIN/PATON MILLER/PATRICIA NIX—Ink and watercolor paintings of Morocco/Expressionistic paintings with figures and houselike forms/Assemblages. Thru 6/8. Tower, 45 W. 18th (620-0505).

RICHARD HAMBLETON—Paintings of seascapes, thru 5/22. Ala, 32 W. 20th (741-3344).

GROUP SHOWS

Madison Avenue and Vicinity

ACQUAVELLA—18 E. 79th (734-6300). Drawings by Boudin, Chasseriau, Delacroix, Dubuffet, Giacometti, Renoir, Seurat, others; thru 5/24.

CARUS—872 Madison (879-4660). Works of the early 20th-century avant-garde movements, by Beckmann, Delauney, Kupka, Malevich, Schwitters; thru 6/1.

COLNAGHI—26 E. 80th (772-2266). French drawings, from 1760-1880, by Bonvin, Corot, Gericault, Gerome; thru 5/23.

AVIS & LANGDALE—746 Madison (861-2811). 62 drawings and watercolors by British artists of the 18th, 19th and 20th centuries, including Blake, Constable, Turner, Whistler, others; thru 5/31.

RAHAM—1014 Madison (535-5767). Contemporary British pottery by Feibleman, Gaunce, Johns, Swindell, Ward, others; thru 7/31.

AIME—1000 Madison (772-7760). Pastels by 49 artists, among them Beal, Beckman, Clemente, de Kooning, Jacquette, Thiebaud; thru 6/15.

RSCHL & ADLER—21 E. 70th (535-8810). "The Arts of the American Renaissance," with works by Blum, Cox, Davies, Eakins, Tiffany, others; thru 5/31.

OFFELD—1020 Madison (734-5505). Surrealist works by women, including Carrington, Eluard, Fini, Lamba, Sage, Tanning, others; thru 6/8.

CHLESINGER-BOISANTE—822 Madison (734-3600). Works by painters who investigate the nature of the paint surface, including Barth, Bleckner, Deutsch, Rice, Wool, others; thru 6/15.

AGHINIA-MILANI—1080 Madison (570-6173). Works by Edelson, Kozloff, Laufer, Ossorio, Scanga, others; thru 6/1.

ARD—9 E. 93rd (831-4044). Blown glass vessels from the 15th to the 19th centuries, and a collection of 16th-century stained glass panels; thru 6/15.

EINTRAUB—992 Madison (879-1195). Paintings by Botero, Leger, Moore, Rouault, Vuillard, others; sculpture by Archipenko, Arp, Manzu, Marini, Miro, Moore, others; thru 6/29,

57th Street Area

RMSTRONG—50 W. 57th (582-8581). Works by a group of Irish artists who exhibited in Ireland's international art show "ROSC" (Poetry of Vision); thru 6/8.

SSOCIATED AMERICAN ARTISTS—20 W. 57th (399-5510). 20th century American woodcuts, wood engravings and linocuts, by Avery, Barnet, Chase, DeWoody, Glankoff, Lichtenstein, Wesselman, others; thru 5/31.

ANIS—110 W. 57th (586-0110). Works by eight young American artists; thru 5/31.

ENNEDY—40 W. 57th (541-9600). Paintings of America by 35 artists, including Chase, Demuth, Davis, Sargent, others; thru 5/31.

SCARSSON HOOD—41 W. 57th (750-8640). Paintings by Brickhouse, Hambleton, Ideal, Klauber, Phillips; thru 6/1.

ROTETCH—37 W. 57th (838-7436). Works by Armajani, Burton, Insley Miss, Omlor, Poncelet, Reed, Woodman; thru 5/25.

AMUELS—11 E. 57th (355-6444). Old Master paintings and drawings from the 15th-18th centuries; thru 6/15.

T. ETIENNE—24 W. 57th (245-6734). Expressionist prints by Beckmann, Dix, Grosz, Kandinsky, Nolde, others; thru 5/24.

East Village

ATZ—6-8 Ave. A (677-8055). Works by Baroff, Cheng, Godosky, Present, Stein, others; thru 5/31.

OSTMASTERS—66 Ave. A (477-5630). Works by Bleckner, Lasker, Longo, Stephan; thru 6/2.

SoHo and TriBeCa

LOCKTOWER—108 Leonard (475-3933). Paintings by nine contemporary Swiss artists; thru 6/2.

ONDESO/LAWLER—76 Greene (219-1283). Drawings by Colville, Harms, McNulty, Pearson, Pierson, Thurlbeck; thru 6/1.

OOPER—155 Wooster (674-0766). Sculpture by Andre, Grosvenor, Judd, LeWitt, Shapiro, Smith, Winsor; thru 6/1.

ELLER—71 Greene (966-5948). Works in glass by Brock, Edwards, Kuhn; thru 5/26.

ENRY STREET SETTLEMENT—466 Grand (598-0400). Works by artists who lived on the Lower East Side between 1948-1970; thru 6/30.

MILLIKEN—98 Prince (966-7800). Works on paper by gallery artists; thru 6/5.

MUSSAVI—623 Broadway (505-2297). Works by Bronheim, Cerborino; Kriemelman, thru 5/30.

PIETRASANTA—81 Franklin (219-3128). Bronze sculpture by Greene, Marinsky, Maugham, Pickman; thru 5/18.

Other

BACA DOWNTOWN—111 Willoughby St., Brooklyn (718-596-2222). Installations by Finkelpearl/Monheit, Lanier, Ukeles, Vila; thru 6/1.

GREENWALD—181 Mott (219-1642). "Abstract Implosionism II"—with works by Dona, Hughes, Mekul, Palmer, Wang, others; thru 6/1.

LEHMAN COLLEGE—Bedford Park Blvd. West, Bronx (960-8731). Works by artists who grew up in the Bronx, including Acconci, Goldberg, Held, Leslie, Rivers, Sperry, Sugerman; thru 6/9.

NEW YORK STUDIO SCHOOL—8 W. 8th (673-6466). Works by artists who have taught at the school, including Agostini, Bell, DeNiro, Guston, Katz, Matter, Resnick, others; thru 5/24.

PRATT MANHATTAN CENTER—160 Lexington (718-636-3517). Sculpture by Benglis, Eardley, Saar, Shea, others; thru 5/18.

P. S. 1—46-01 21st St., L.I.C. (718-784-2084). "Fresh Paint: The Houston School"—works by Houston artists; "Just Images: Swedish Photography Now"; "Special Project: Barry Goldberg"; thru 6/23.

Photography

TINA BARNEY—Nine large-scale color photographs of families in a small resort community in New England, thru 5/31. Tatistcheff, 50 W. 57th (664-0907).

ERWIN BLUMENFELD—Vintage black-and-white, and more recent color photographs, both fashion and experimental, thru 5/18. Staley-Wise, 177 Prince (777-1590).

LINDA BUTLER—Photographs of Shaker design, thru 5/24. Pfeifer, 568 Broadway (226-2251).

ELLEN CAREY—Polaroid portraits, thru 6/1. Concord, 451 Broome (925-2994).

DENNIS FARBER—Abstract paintings on color photographs, thru 5/25. Miller, 38 E. 57th (319-1800).

LARRY FINK/ANTHONY HERNANDEZ—Photographs of celebrations/A photographic study of Beverly Hills and its inhabitants. Thru 6/15. Burden, 20 E. 23rd (457-8790).

ED GRAZDA/DOUGLAS SANDHAGE—Photographs by both of Robert Wilson's 1971 production "Deafman Glance," thru 6/30. DTW, 219 W. 19th (737-7142).

I. C. P.—1130 Fifth (860-1777), Tues. 12-8, Wed-Fri. 12-5, Sat.-Sun. 11-6. Modernist photographs from the collection of Carlos Cruz, a Chilean architect, including works by Coburn, Cunningham, Depero, Modotti, Moholy-Nagy, others; 5/17-6/16...Photographs from the Sam Wagstaff Collection at the J. Paul Getty Museum, thru 6/9.

RUSSELL LEE—Photographs of street life in Harlem, from 1935-1936, thru 5/31. Ledel, 168 Mercer (966-7659).

SOL LEWITT/JACK SAL—Photographs by both. Thru 5/25. Light, 724 Fifth (582-6552).

ROBERT MAPPLETHORPE—Large-format platinum prints, thru 5/25. Miller, 724 Fifth (246-1625).

TOD PAPAGEORGE—Photographs of Central Park and the Acropolis, thru 6/1. Wolf, 30 W. 57th (586-8432).

Performance

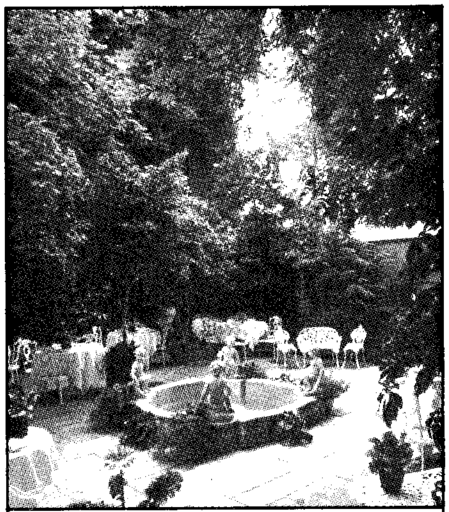
MEREDITH MONK—"The House," part three of a three-part revival of her 1976 production, "Quarry: An Opera." La Mama E.T.C., 74A E. 4th (475-7908). Thru 5/28, at 7:30. Sun.-Thurs., $10; Fri. & Sat., $15.

MIKE'S TALENT SHOW—With Eric Bogosian, Karen Finley, Harry Kipper, Mitchell Kriegman, Ann Magnuson, Tim Maul, Paul McMahon, Micahel Smith, John Torreano, Steve Vickery; music by A. Leroy, Bill Obrecht, Bill Ruhl, Peter Zummo, others. 8 B.C., 337 E. 8th (254-4698). 5/15 at 11 p.m.,$5.

P. S. 1—46-01 21st St., L.I.C. (718-784-2084). 5/18-19, at 3: Barbara Allen in "Savage Bliss"; Linda Hammett in "Record Time"; Thomas Pinnock in "Dueling Radios."

P.S. 122—150 First Ave. (477-5288). "Faces in the Crowd" by Charles Dennis. 5/15, 22, 29, at 9. $6.

ED RUBIN—"At the Sound of the Beep"—a multi-thematic view of modern day America. With Marianne Edwards, Layman Foster, Tony Giliberto, Janet Kulesh, Greer Lankton, Larmee, Ray Spahn, Jay Weiss. Colonnades Theater, 428 Lafayette (673-2222). 5/20,5/25 at 8 p.m. $7.



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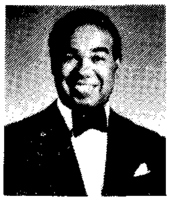

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ART

Museums

AMERICAN CRAFT MUSEUM II, International Paper Plaza, 77 W. 45th St. Mon.-Sat. 10-5. $1.50, seniors & children 75 cents. Architectural Ceramics: Eight Concepts; 5/24-7/20.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples, 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... New Margaret Mead Hall of Pacific Peoples...Titian Ramsay Peale, 1799-1885; thru July ...Mountain of the Mists; thru mid-Sept....Captured Motion: Skeletal Studies of S. Harmsted Chubb; thru 6/16...John James Audubon: Science into Art; thru 7/21...Maya: Treasures of an Ancient Civilization; thru 7/28.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. $2; $1 seniors & students. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1. John Ahearn and Rigoberto Torres: Portraits from the Bronx; thru 5/23...Emerging Expressions: The Artist & The Computer; thru 9/22...Curator's Choice; thru 8/11...The Bronx: A Celebration; thru '86.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10-5, Sat. 11-6, Sun. 1-6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood...Celebration of Newly Installed Period Rooms...Oriental Carpets from the McMullan Collection; thru 6/3...Curator's Choice: Islam in Africa; thru 5/20...The New Path: Ruskin and the American Pre-Raphaelites; thru 6/10...Wedgwood 1920-1941; thru 7/8.

THE CENTER FOR AFRICAN ART, 54 E. 68th St. (861-1200). Tues.-Sat. 10-5, Sun. 11-6. $2, seniors & students $1. Igbo Arts: Community and Cosmos; thru 6/16.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5, $2; seniors & students $1, free Tues. after 5...Old Master Prints from the Wallerstein Collection; thru 5/26.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1 students and seniors 50 cents. Sun.1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $3, students & seniors $1.75. (Free Tues. 5-8). Modern Masters ...Gilbert and George: Retrospective; thru 6/16...Mark Rothko: Works on Paper; thru 6/16...Collection Gallery: Giulio Paolini; 5/16-7/7.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed., Thurs. noon-5, Tues. to 8, Fri. 11-3. Closed Sat., major Jewish holidays. $2.50, seniors and students $1.50. Israel in Antiquity. . . Coins Reveal. . . Le-Hayyim-To Life! Cups of Sanctification and Celebration; thru 5/24...The National Jewish Archive of Broadcasting - Television Moments 1948-1984; thru 5/30...Sculpture Court: Menashe Kadishman; thru 6/30...The Jewish Patrons of Venice - Part I; thru 9/29...Art and Exile: Felix Nussbaum (1904-1944); thru 8/4...Recent Acquisitions: Contemporary American Art; thru 9/3...One Little Goat: Two Artists: El Lissitzky and Frank Stella; thru 6/9.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4; children & seniors $2. Reinstalled galleries of Egyptian Art. . . The New Jack and Belle Linsky Galleries of European paintings, furniture, porcelain, bronzes, and jewelry. . . Greek and Roman Treasury. . . New Installations in the American Wing. . . Roman Portraits and Reliefs from the First Century B.C., through the Third Century A.D. . . . . Sports in Ancient Greece. . . New Galleries for Ancient Near Eastern Art. . .The Camera and the Photograph: Images in Light...Man and the Horse; thru 9/1...The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor; thru 9/1.....The Treasury of San Marco; thru 6/2...John Quincy Adams Ward: Dean of American Sculpture; thru 5/19...The John M. Crawford, Jr. Collection: Chinese Painting and Calligraphy; thru 6/30...Revivals and Explorations: Decorative Arts in England and France, 1850-1900; thru 9/8...George Inness: An American Landscape Artist; thru 6/9...Dutch Drawings of the 17th-Century; thru 6/9...The Art of Pre-Columbian Gold: The Jan Mitchell Collection; thru 8/11...Keynotes: Two Centuries of Piano Design; 5/29-11/29. **The Cloisters**, Fort Tryon Park (92
3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th
(685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $3 sugges
ed donation...Johann Sebastian Bach, 1685-175
thru 5/26...Austrian Medieval Manuscripts; th
5/26...Music in Austria; thru 5/26...Old Master Dra
ings from the Albertina; thru 5/26.

EL MUSEO DEL BARRIO—1230 Fifth Ave., (83
7272). Tues.-Fri. 10:30-4:30, Sat.-Sun. 11-4. Puer
Rican Abstract Artist Tony Bechara: Five-Year Retr
spective; thru 8/31.

MUSEUM OF AMERICAN FOLK ART—125
55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:3
5:30. $2; seniors and students $1; free Tues. ev
Southern Folk Art; 5/15-8/25.

MUSEUM OF THE AMERICAN INDIAN, Broadw
and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-
$2; seniors and students $1. Art and artifacts fro
North and South America, ancient to modern. . . Ar
tic Art of the Eskimo ...Native Tastes; thru 6/30.. S
is the Molder of Containers; thru 5/27.

MUSEUM OF THE CITY OF NEW YORK, Fif
Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun.
5. Free. New Toy Gallery. . . Rooms from the Home
John D. Rockefeller Sr. ..Cream of the Crop: The Ne
Couture; thru 6/16...Fine Figure of a Woman; th
9/15...Broadway's Best: Tony Award Designs 197
1983; thru 9/15...Collecting New York; 5/21-9/8.

MUSEUM OF MODERN ART, 11 W. 53rd St. (70
9400). Daily 11-6, Thurs. til 9. Closed Wed. $4.5
students $3; seniors $2. (Thurs. 5-9 pay as you wis
New West Wing...Henri Rousseau: Retrospective; th
6/4...Posters by Franciszek Starowieyski; thru 6/4.

NATONAL ACADEMY OF DESIGN—1083 Fif
Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Su
12-5. (Free Tues. 5-8). $2, seniors and students $1.5
Selections from the Permanent Collection...Joh
Singer Sargent Drawings from the Corcoran Galle
of Art; thru 6/23.

NEW MUSEUM OF CONTEMPORARY ART—58
Broadway (219-1222). Wed. 12-8 (free 5-8). Thurs
Sun. 12-6. Closed Mon. & Tues. $2.50; students & se
iors $1.50, children free. Sustained Visions: Tal-Coa
thru 6/30...T.V. Picture, works by Diana Formisan
John Glascock, and Rene Santos; thru 6/23.

NEW YORK HISTORICAL SOCIETY—Central Par
West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-
Sun. 1-5, $2; children 75 cents. The World of Tiffan
The Neustadt Collection of Tiffany Lamps .. Firefigh
ing on Parade: 1700-1865 ... Centuries of Childhoo
in New York; thru 8/25...Karol Kozlowski: 1885-196
thru 8/10...Audubon's Birds of North America: Th
Original Watercolors; thru 9/14...The Statue of L
berty: America's Symbol of Freedom in Souvenirs an
Ephemera; thru 1/5.

NEW YORK PUBLIC LIBRARY—Central Researc
Building, Fifth Ave. and 42nd St. (869-8089). Dail
ex. Sun. 10-6; some collections to 9. . .Literary Gift
thru 5/31...New Acquisitions: Prints and Phot
graphs; thru 5/17...Treasures from the New York Pu
lic Library; thru 5/24...'A Writer's Eye:' Drawings b
Paul Horgan; thru 5/25.

WHITNEY MUSEUM, Madison Ave. at 75th (57
3676). Tues. 1-8, Wed.-Sat. 11-5, Sun. 12-6. $3, se
iors $1.50. (Free Tues. 6-8). 20th-Century America
Art: Highlights of the Permanent Collection. .
Calder's Circus. . .1985 Biennial Exhibition; thru 6/
Whitney Museum at Philip Morris, 42nd at Par
(878-2550). The Surreal City 1930s-1950s; thru 7/1

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000
5/15 at 7,5/16 at 10 & 2: Impressionist and Moder
Paintings, Drawings and Sculpture. On view fro
5/10. **East, 219 E. 67th St.** (570-4141). 5/15 at
African Art from the Collection of Dr. Robert Pla
Armstrong. On view from 5/10. 5/16 at 10: Antiqu
and Fine Jewelry. On view from 5/11. 5/21 at 10 & 2
19th Century Porcelain, Rugs, Furniture and Works
Art. On view from 5/17.

DOYLE—175 E. 87th St. (427-2730). 5/16 at 7: Impor
tant 19th and 20th Century European Paintings. O
view from 5/11.

SOTHEBY'S—York Ave. at 72nd St. (606-7000)
5/15 at 10:15: Impressionist and Modern Drawing
and Watercolors. On view from 5/8. 5/15 at 2
Impressionist and Modern Paintings and Sculpture
On view from 5/8. 5/16 at 10:15 & 2: Tribal Art. O
view from 5/11. 5/17 at 2, 5/18 at 10:15 & 2: Impor
tant Art Nouveau and Art Deco. On view from 5/12
5/18 at 2: Fine Oriental Rugs and Carpets. On vie
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Monday, May 13

TORONTO SYMPHONY, Andrew Davis conductor; pianist Cecile Licad. Schubert's Symphony No. 3; Beethoven's Piano Concerto No. 3; Nielsen's Symphony No. 4, "The Inextinguishable." Carnegie Hall at 8. $10–$17.50.

CLAUDIO ARRAU, pianist. Beethoven's Sonatas Nos. 26, "Les Adieux," and 23, "Appassionata"; Liszt's Sonata in b. Avery Fisher Hall at 8. $10–$20.

PARNASSUS, Anthony Korf conductor. Works by Wolpe, Olan (world premiere), Imbrie (N.Y. premiere), Picker, Hindemith. Merkin Concert Hall at 8. $7.

GUITARSTREAM '85—Fiesta Flamenco, with Paco Pena and Chano Lobato. Carnegie Recital Hall at 8.$10.

BOBBY SHORT—"Fascinating Rhythms." 92nd Street Y at 8. $15.

ALL-STAR JAZZ MEMORIAL TO JOHNNY GUARNERI—The Gramercy Five, Dick Hyman, Joe Bushkin, Dolly Dawn, Excercise in Swing Ensemble, many more. St. Peter's Church, Lexington Ave. and 54th St. (683-0696), at 8. Benefit for Vintage Jazz at the Vineyard (683-0696). $25, or $100 including a pre-concert dinner and reception.

MAREDA GAITHER-GRAVES, soprano, with pianist Warren George Wilson. Works of Gluck, Franz, Mendelssohn, Hale Smith (world premiere), Rachmaninoff. Alice Tully Hall at 8. $6–$10.

ROBERT TRENT, guitarist (N.Y. debut). Works of Bach, Weiss, Fonseca, Villa-Lobos, Nobre, Ponce. CAMI Hall, 165 W. 57th St. (757-3255), at 8. $6.

DIANE MONROE, violinist (N.Y. debut), with pianist Peter Takacs. Works of Corelli-Kreisler, Schubert, Chausson, Prokofiev. Town Hall at 6. $7.50.

ZAUBERMUSIK—Music for flute, clarinet, and bassoon by Milhaud, Devienne, Adler, Gershwin. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

BROOKLYN COLLEGE—Conservatory of Music Clarinet Choir; Gershwin Theater at 12:15; free. Composers Forum Concert; Gershwin Theater at 8; free. Flatbush and Nostrand Aves. (718-434-1900).

LEHMAN COLLEGE—Chamber Players; works for violin, cello, and piano by Saint-Saens and Ravel; Recital Hall, at 12:30; free. Jazz Ensemble; outdoor amphitheater at 4. Bedford Park Blvd. West, Bronx (960-8248).

BRONX WEEK CONCERTS—All free. Max Goldberg; Comras Mall, Bronx Park East and Lydig Ave., at 7:30. Lenny Cherry; Loreto Park, Morris Ave. and Haight, at 7:30.

Tuesday, May 14

TORONTO SYMPHONY, Andrew Davis conductor; contralto Maureen Forrester. Bartok's Divertimento for Strings; R. Murray Schafer's *Garden of the Heart* (U.S. premiere); Brahms's Symphony No. 4. Carnegie Hall at 8. $10–$17.50.

NEW YORK PHILHARMONIC, Zubin Mehta conductor; soprano Galina Vishnevskaya, bass Matti Salminen; New York Choral Artists. Prokofiev's *Alexander Nevsky*; excerpts from Mussorgsky's *Boris Godunov*. Avery Fisher Hall at 7:30. $6–$30.

COMPOSERS' SHOWCASE—David Van Tieghem & Ensemble, Peter Gordon's Love of Life Orchestra. World premieres by each. Alice Tully Hall at 8. $10.

NATAN BRAND, pianist. Scarlatti, Schumann, Haydn, Chopin. Merkin Concert Hall at 2. $5.

GUITARSTREAM '85—"New Faces," with guitarists William Kanengiser and Stanley Jordan. Music by Handel, Bennett, Mozart, Rodrigo, Falla, others. Carnegie Recital Hall at 8. $10.

CHAMBER SOUND—Works of Spohr, Stravinsky, Nielsen, Shostakovich. Merkin Concert Hall at 8. $8.

JOAN LA BARBARA, soprano. "New Works for the Contemporary Voice II." Works of Cage (world premiere) and Chatham (world premiere). Symphony Space at 8. $6.

QUINTET OF THE AMERICAS—Works by Serebrier, Ginastera, Villa-Lobos, Stillman, Fernandez, Munoz. Center for Inter-American Relations, 680 Park Ave. at 68th St. (249-8950), at 8. $8.

CLASSICAL QUARTET, playing on original instruments. Beethoven's String Quartets Op. 18 No. 1 and Op. 18 No. 5; Mozart's Quartet "The Hunt." Christ and St. Stephen's Church, 120 W. 69th St., at 8. $7.

AMADEUS FINE ARTS SOCIETY—Works of Mozart, Verdi, Wagner, Puccini, Chopin, Liszt. Grace and St. Paul's Lutheran Church, 123 W. 71st St., at 7:30. $3.

GREGORY EATON, organist. Trinity Church, Broadway at Wall St., at 12:45. Free.

"TIME OUT FOR LOVE"—An original musical revue. Crystal Pavilion atrium, Third Ave. between 49th and 50th Sts., at 12:30 and 1:30. Free.

COMMUNITY JAM—Political rock with open audience jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

BRONX WEEK CONCERTS—All free. Khali Lukeman, at Hostos Community College, 475 Grand Concourse, at 12:30. Shelly Gordon, at Bronx House, at 1. Richard Piti, at Co-Op City, section 5, at 7:30.

FLUTE ENSEMBLE of Brooklyn College Conservatory of Music, Gershwin Theater, Flatbush and Nostrand Aves. (718-434-1900), at 8. $3.

Wednesday, May 15

THE CLEVELAND ORCHESTRA, Christoph von Dohnanyi conductor; pianist Alfred Brendel. Works of Bartok, Janacek, Brahms. Carnegie Hall at 8. $10–$24.

RITA BOUBOULIDI, pianist. Beethoven Sonatas Nos. 19, 20, 18, 3, 28. Greenwich House, 27 Barrow St. (242-4770), at 8. $10.

GUITARSTREAM '85—"Songs and Dances of Romance," and music of Medieval Spain and the Diaspora. Lutenists Jacob Lindberg, Paul O'Dette, and Alhambra. Carnegie Recital Hall at 8. $10.

YVES HENRY, pianist. Schumann, Liszt, Debussy, Ravel, Dukas. Alice Tully Hall at 8. $6.

CHRISTOPHER O'RILEY, pianist. Mendelssohn, Scriabin, Rachmaninoff, Farnaby, Byrd, Gibbons. 92nd Street Y at 8. $7.50–$10.

HIROKO OHKI, pianist. Schubert, Chopin. Merkin Concert Hall at 8. $8.

MICHAEL BORISKIN, pianist. St. Bartholomew's Church, Park Ave. and 50th St., at 12:10. Free.

EXA LOUISE BROWN, pianist-vocalist. Midtown Jazz at Midday. St. Peter's Church, Lexington Ave. and 54th St., at 12:30. $2.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

NEXUS—Music for oboe, clarinet, and bassoon. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

ARIEL STRING QUARTET—All-American music, by Benjamin Franklin, Barber, Dvorak. Continental Insurance atrium, 180 Maiden Lane at Front St., at 12:15. Free.

BEYOND THE SOUND OF MUSIC—Series on Austria's avant-garde. Jazz by Werner Pirchner and Harry Pepl, with drummer Don Moye. Ohio Theater, 66 Wooster St. (759-5165), at 8:30. $6.

LEHMAN COLLEGE GUITAR ENSEMBLE, with Jorge Morel. Handel, Bach, Falla, Albeniz, others. Recital Hall, Bedford Park Blvd. West, Bronx (960-8248), at 12:30. Free.

BROOKLYN COLLEGE—Conservatory of Music, pillow and chair student recital; Whitman Stage at 5:30; free. Student recital by Tracy Ho, violinist; Gershwin Theater at 8; free. Flatbush and Nostrand Aves. (718-434-1900).

BRONX WEEK CONCERTS—All free. Richard Piti, Henry Hudson Memorial Park at 7:30. Steve Lane, Bronx Park East and Waring Ave., at 7:30.

Thursday, May 16

NEW YORK PHILHARMONIC, Zubin Mehta conductor; oboist Joseph Robinson, clarinetist Stanley Drucker, bassoonist Judith Le Clair, hornist Philip Myers. Bach's Brandenburg Concerto No. 3; Mozart's *Sinfonia Concertante,* K. 297b; R. Strauss's *Symphonia domestica.* Avery Fisher Hall at 8. $6-$30. Note: open rehearsal of this program Thurs. only at 9:45 a.m.; $3.

ST. CECILIA CHORUS AND ORCHESTRA, David Randolph conductor; soprano Mary Burgess, baritone David Hamilton. "Stabat Mater" and "Te Deum," from Verdi's *Four Sacred Pieces*; Vaughan Williams's *A Sea Symphony.* Carnegie Hall at 8. $5–$17.

MUSIC WITH A SMILE—Concerts Plus. Violinists Syoko Aki, Erick Friedman; violist Jesse Levine, cellist Simca Heled, contrabassist Gary Karr; Robert Sherman host, Brenda Lewis narrator. Music by Kurtz, Van Goens, Ramsier, Shalit, Rossini, Bottesini. Merkin Concert Hall at 8. $12.

GUITARSTREAM '85—"More Guitarjamming." The Colorado String Quartet, the Los Angeles Guitar Quartet; guitarist Sharon Isbin, violinist Nadja Salerno-Sonnenberg, flutist Carol Wincenc. Works by Monteverdi, Bach, Debussy, Falla, Schoenfield, Tower, Paganini, Bartok. Carnegie Recital Hall at 8. $10.

TONY BENNETT/DIZZY GILLESPIE/GILL EVANS BAND—Jazz concert, benefit for Save the Children's Ethiopian Fund. Town Hall at 8. $35 (226-7272).

COMPLETE ORGAN WORKS OF J. S. BACH—Series of 16 concerts in a Thurs. and Sun. cycle. Organist Jon Gillock plays the Chorale Preludes from the *Orgelbuchlein,* other works. St. Paul's Chapel, Columbia U., Broadway and 116th St. (280-3574), at 8. See also Sun., under Concerts in Churches listing. $1 contribution.

SHEMARIA-GUAVIN JAZZ BAND—Jazz Center of New York, 380 Lafayette St. (505-5660), at 9:30. $5.

BAROQUE INVENTION, ensemble of eight, with guest guitarist Peter Corey. Works of Boyce, Bach, Brubeck, Poulenc, Bolling. Library of the Retreat House of the Redeemer, 7 E. 95th St. (581-2689), at 8. $10.

JEROME LOWENTHAL, pianist. An evening of music and conversation. Schubert songs, as transcribed for piano by Liszt and Godowsky. Museum of the American Piano, 211 W. 58th St. (246-4646), at 7. $8, includes reception; limited seating.

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CHORUS ANGELORUM OF PAN AM—Thomas Darien's *Missa Triumphalis.* Benefit for organ-restoration fund. St. Agnes's Church, 143 E. 43rd St., at 6. Donation.

NICHOLAS MANN, classical violinist. Music by Bach, Mozart, Brahms, Rachmaninoff, others. Olympic Tower arcade, Fifth Ave. at 51st St., at 5:30. Free.

GEOFFREY MCCABE TRIO—Jazz, at Citicorp Market, at 5. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 8. Free.

WALTER W. NAUMBURG FOUNDATION VOCALIST COMPETITION—Finalists in their auditions. Carnegie Hall, noon–4. Free.

TIME OUT FOR LOVE—See 5/14.

DIANE WALSH, pianist/**HAMAO FUJIWARA**, violinist/**STEVEN TENENBOM**, violist/**GARY HOFFMAN**, cellist. Beethoven's String Trio in E-flat, Op. 3; Three Madrigals, by Martinu; Dvorak's Piano Quartet in E-flat, Op. 87. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $8.

BRONX WEEK CONCERTS—All free. Salsa stars, at Joyce Kilmer Park, Grand Concourse and 162nd St., at 7:30. Steve Lane, at Ft. Independence Park, Sedgwick Ave. and Stevens Pl., at 7:30.

Friday, May 17

THE CLEVELAND ORCHESTRA, Christoph von Dohnanyi conductor; tenors Gerald English and Frank Kelley, baritone Julian Patrick; dancers from the Cleveland Ballet. Ruggles's *Men and Mountains;* Stravinsky's *Renard (The Fox),* Dennis Nahat choreographer; Tchaikovsky's Symphony No. 5. Avery Fisher Hall at 8. $10–$22.50.

NEW YORK PHILHARMONIC—See 5/16. Today at 2.

GUITARSTREAM '85—"A Folk Celebration," with Mitchell Korn, Odetta, Jean Ritchie, Doc Watson, the McLain Family Band, John Renbourn, Gamble Rogers. Carnegie Hall at 8:30. $10-$16.50.

SYLVAN WIND QUINTET—"Wind Music VII—Summer Serenades," with guest artists. Ropartz's *Deux Pieces;* Raff's *Sinfonietta in F;* Mozart's Grand Partita, K. 361. Carnegie Recital Hall at 8. $7.

BERENICE LIPSON-GRUZEN, pianist. Music by Schubert, Beethoven, Debussy, Mozart, Chopin. Alice Tully Hall at 8. $10.

HIGHLIGHTS IN JAZZ—A salute to Mel Lewis, with Pepper Adams, George Duvivier, John Faddis, Frank Foster, Roger Kellaway, John Mosca, Dick Oatts, Benny Powell, Lew Soloff, Kenny Washington, and surprise guests. NYU Loeb Student Center, 566 LaGuardia Pl. (598-2027), at 8. $7.50.

"FOUR WALLS"—New York premiere of John Cage's dance and music drama, with dancer Sin Cha Hong and pianist Margaret Leng Tan. Asia Society, 725 Park Ave. at 70th St. (288-6400), at 8. $20.

FLOYD WESTERMAN AND THE THUNDERBIRD SISTERS—Native American music. Alternative Museum, 17 White St. (966-4444), at 8. $9.

PETER GORDON—See 5/15

EDDY KRONENGOLD AND ELINOR AMLEN, duo-pianists. Bach-Chasins, Schumann, Mozart, Stravinsky, Chopin. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. Free.

IRISH FESTIVAL—The Furey Brothers, Davey Arthur, others. Town Hall at 8. $12.50, $14.50.

MILT HINTON, bass-violinist. Jazz at Noon, a lunch-hour jam session. Freddy's, 308 E. 49th (888-1633), at 12. $4.

MAJOR CONTAY AND THE CANEBRAKE RATTLERS—Fiddle tunes and songs from the South. Good Coffee House, 53 Prospect Park West, Brooklyn (718-768-2972, Fri. after 8:30 only), at 9:30. $4.

Saturday, May 18

THE CLEVELAND ORCHESTRA, Christoph von Dohnanyi conductor; soprano Anja Silja. Haydn's Symphony No. 64; Schoenberg's Six Songs, Op. 8; Beethoven's Symphony No. 3, "Eroica." Carnegie Hall at 8. $10–$24.

NEW YORK PHILHARMONIC—See 5/16.

Y CHAMBER SYMPHONY, Gerard Schwarz conductor; pianist Horacio Gutierrez, violinist Syoko Aki. Still's *Darker America;* Schuman's Piano Concerto; Bernstein's *Serenade;* Haydn's Symphony No. 103, "Drum Roll." At the 92nd Street Y at 8. $11–$15

ORCHESTRA OF ST. LUKE'S, Felix Galimir conductor; pianist Ruth Laredo. Mozart's Piano Concerto No 14, and Divertimento No. 2; Schoenberg's *Verklaert Nacht.* Town Hall at 8. $10, $12.

HARRISBURG SYMPHONY, Larry Newland conductor; Beethoven's *Wellington's Victory;* Symphon No. 9. Alice Tully Hall at 3.

SERGIU SCHWARTZ, violinist. Music of Beethoven Brahms, Bartok, Bach. Merkin Concert HalL at 9. $7

JEANNE STARK, pianist. Bach, Beethoven, Brahms Messiaen, Jongen. Carnegie Recital Hall at 2. $7.50

FLOYD WESTERMAN AND THE THUNDERBIRD SISTERS, with Jeff Rubin and guitarist Poncho; Michael "Raggs" Murtagh, harmonica and penny whistle. Music of Native America, by Westerman, Smith Margo Thunderbird, others. Carnegie Recital Hall a 8:30. $10.

DAVID SANBORN/ANGELA BOFILL—The saxophonist and singer with their bands. Beacon Theater Broadway and 74th St. (874-1477), at 8 and midnight $16.50, $18.50.

GLEE CLUB OF THE FRIENDLY SONS OF ST PATRICK—Music by Herbert, Bach, Handel Thompson, Kern. Alice Tully Hall at 8. $8.50.

MUSIC AND DANCE OF LAOS—Khambong Pongdara, playing the mo lam, and Phomma Vilay, the mo khene. Alternative Museum, 17 White St. (966-4444) at 8. $8.

MICHAEL SKELLY, pianist. Mendelssohn, Brahms Berg. McMillin Theater, Columbia U., Broadway and 116th St., at 8. Free.

CUNNINGHAM-CHANG DUO—Saxophone and piano. Theodore Roosevelt Birthplace, 28 E. 20th St. at 2. Free.

THE ROSEWOOD QUINTET—Carnegie Recital Hall at 5:30. $6.

PHILLY JONES QUINTET—Celebration of the late Tadd Dameron. Jazz Center of New York, 380 Lafayette St. (505-5660), at 9 and 10:30. $8.

CENTRAL CITY CHORUS, Charles Pilling director. Works of Billings, Copland, Thompson, and spirituals. Central Presbyterian Church, Park Ave. at 64th St. (838-0808), at 8. $5.

BLIZZ FRIZZ "IN TRANSIT"—Austrian musicians, with guitarist Rhys Chatham. Ohio Theater, 66 Wooster St. (759-5165), at 8:30. $6.

CLEBOURNE TRIO—Amos Eno Gallery, 164 Mercer St. (226-5342), at 8. $2.50.

JANET GRICE & CAROL EMMANUEL QUARTET—Brazilian jazz. Citicorp Market at 5. Free.

PETER GORDON—See 5/16.

YOUNG ARTISTS CONCERT—Lincoln Center Library at 2:30. Free.

HAYDN-MOZART CHAMBER ORCHESTRA—Haydn's Symphony No. 103, "Drum Roll"; Matthew Harris's *Ancient Greek Melodies* (world premiere); Mozart's Symphony No. 38, "Prague." St. James Cathedral, Jay and Tillary Sts., Brooklyn, at 8. $7.50.

BROOKLYN COLLEGE—Patricia Costa in concert, Whitman Hall at 8; $8. Pianist Bertha Mandel; student recital, Conservatory of Music; Gershwin Theater at 8; free. Campus, Flatbush and Nostrand Aves. (718-434-1900).

STATEN ISLAND SYMPHONY, Robert Kogan conductor; flutist Nancy Reycraft. Music by American composers Rodgers, Griffes, Thomson, Gershwin. Williamson Theater, College of Staten Island, 715 Ocean Terrace (718-390-3426), at 8. $8.

DANCE AND POPULAR CULTURE—Performances by Barbara Allen, Linda Hammett, Thomas Pinnock. P.S. 1, 46-01 21st St. (718-784-2084), L.I.C at 3. $4.

Sunday, May 19

AMERICAN SYMPHONY ORCHESTRA/NEW YORK CHORAL SOCIETY—Peter Maag conductor Mary Shearer, Shirley Love, Melvyn Poll, Richard Crist. Beethoven's Ninth Symphony. Carnegie Hall at 3. $7.50–$20.

Y CHAMBER SYMPHONY—See 5/18. Today at 3.

DON SHIRLEY, pianist, with cellist Juri Taht, bassist Kenneth Fricker. Solo works by Buxtehude, Bach, Handel, and arrangements for trio of works by Duke, Bernstein, Berlin, Gershwin, and spirituals. Carnegie Hall at 8. $7.50–$15.

ALL SOULS—Chamber orchestra and choir, Walter Klauss conductor; harpist Susan Jolles, others. Bach, Pleskow, Handel, Britten. Merkin Concert Hall at 8. $8.

DAVID SYME, pianist. Works of Haydn, Schumann, Chopin, Mennin. Alice Tully Hall at 3. $25; benefit the Fund for Reform Judaism of the Union of American Hebrew Congregations (249-0100).

RUTH GOLDEN, soprano, with pianist Levering Rothfuss. Works by Barber, Chausson, Duparc, Poulenc, Scarlatti, and R. Strauss. Carnegie Recital Hall at 2. $8.50.

IAN MORRISON—Beacon Theater, Broadway at 74th St. (874-1477), at 8.

WORKS OF DENIZ ULBEN—Performers include the Pentimento Woodwind Quintet. Works include three world premieres. Merkin Concert Hall at 3. $8.

NEW YORK PHILHARMONIC ENSEMBLES—Britten's Phantasy Quartet, Op. 2; Kuhlau's Trio, Op. 119; Schubert's Octet, Op. Posth. 166. Asia Society, 725 Park Ave. at 70th St. (580-8700, ext. 202), at 5. $10.

WOODY HERMAN AND HIS ORCHESTRA—"Woody and Duke," music by Duke Ellington and Billy Strayhorn. Pace U. Schimmel Center, Spruce St. between Nassau and Gold Sts. (488-1715), at 2:30. $9, $10.

ESTHER FLINT, soprano. Arias and songs by Handel, Puccini, Verdi, Gounod, Herbert, Lehar, Faure, Poulenc. CAMI Hall, 165 W. 57th St., at 8. $10, $12.

CHARLES GAVOIAN, tenor/**HERMAN PELAYO,** baritone. Carnegie Recital Hall at 8:30. Further information unavailable.

GLORIA DENARD QUINTET—Jazz, gospel, and classical music. Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672), at 2:30. $6; family, $12 (up to four children).

ZENSKA PESNA—Lauren Brody and Carol Freeman with folk songs of the Balkans. Alternative Museum, 17 White St. (966-4444), at 8. $7.

L.I.U. UNIVERSITY JAZZ BAND, Pete Yellin director; with Donald Byrd, Bob Mintzer, Bill Saxton, Steve Turre. Jazz Center of New York, 380 Lafayette St. (505-5660), at 8. $5.

TOM PIERSON TRIO—Jazz at the Dairy, Central Park west of the Zoo at 65th St., at 1. Free.

MIRA J. SPEKTOR, mezzo-soprano/**MARGARET SINGER,** pianist. Poulenc, Milhaud, Chaminade. Maison Francaise, N.Y.U., 16 Washington Mews (362-2277), at 3. Free.

MUSIC AND DANCE OF LAOS—See 5/18. Today at the Uris Auditorium, Metropolitan Museum, Fifth Ave. at 81st St., at 2:30. $7.

SWEET ADELINE, the Kern-Hammerstein musical, in concert version by the New Amsterdam Theatre Co. Town Hall at 5. Also Mon. at 8. $12.50, $16.50.

RACHEL STEUERMANN, cellist. New-York Historical Society, C.P.W. and 77th St. (873-3400), at 2. Free.

SPANKY DAVIS/ROY ELDRIDGE—"Roy 'n' Me." Vintage Jazz at the Vineyard, 309 E. 26th St. (683-0696), at 8. $8, or $12 for cabaret seating.

CARMEN CZERNIK—Classical music. Citicorp Market at noon. Free.

PETER GORDON—See 5/16.

LEHMAN COLLEGE—Bronx Arts Ensemble Orchestra, with the New York Latvian Concert Choir and soloists, Andrejs Jansons conductor; Latvian Independence Day concert; music of Bruno Skulte; Concert Hall at 2; $12–$16 . . . Bronx Symphony Orchestra, Joseph DelliCarri conductor; violinists Alfred Hart, Catherine Hyatt; music by Bach, Mendelssohn, Beethoven; Theater, at 3; free. Bedford Park Blvd. West, Bronx (960-8248).

DIANE WALSH, others. See 5/16. Today at 4.

NEW YORK VOCAL ARTS ENSEMBLE—Works of Schubert, Brahms, J. Strauss, Hayes, Foster. Wave Hill Armor Hall, 252nd St. and Independence Ave., Bronx (549-3200), at 3. $7.

EFFIE JOAN YUEN, violist/**ALISON KIRKPATRICK,** pianist. Works of Brahms and Shostakovich. Faculty recital, Roosa School of Music, 26 Willow Pl., Brooklyn (718-875-7371), at 4. Free.

DANCE AND POPULAR CULTURE—See 5/18.

LIONEL LEVEILLE, saxophonist-clarinetist/**MARIE-ANNE BROWN,** pianist. Music by Mozart, Creston, Maurice. Brooklyn Museum, Eastern Pkwy., at 2. Free with museum admission.

BROOKLYN COLLEGE—The Intergenerational Chorus, in a salute to the U.N.; Whitman Hall at 2; $4. Percussionist Steven William Menasche; student recital, Conservatory of Music; Gershwin Theater at 7; free. Flatbush and Nostrand Aves. (718-434-1900).

STEVE LANE, with a group. Poe Park, 192nd St. and Grand Ave., Bronx, at 2. Free.

DAVID WECHSLER—Classical music. Kings Highway Branch Library, 2115 Ocean Ave., Brooklyn, at 1:30. Free.

CONCERTS IN CHURCHES—Dennis Keene, organist, plays Chorale Preludes from the "Great Eighteen" Collection, and other works by Bach. Ascension, Fifth Ave. and 10th St., at 3. $1 . . . New and Newer Music, with pianist Irene McCormick and guitarist David Starobin. Music by Douglas Anderson, Robert Cucinotta, Jerold Ordansky, Donald Salmon. Christ and St. Stephen's, 120 W. 69th St., at 2. $5 . . . New York Concertino Ensemble: "Alessandro and Domenico Scarlatti, Two Birthday Celebrations." French, 126 W. 16th St., at 4. $9, in advance $8 . . . Marcie Boyd and Chris Owens; Peoples' Voice Cafe at St. Clement's, 423 W. 46th St., at 7. $5 . . . Mezzo-soprano Elaine Bonazzi, with pianist William Black, cellist Jerome Carrington. Handel, Brahms, Offenbach, Falla, also folk songs and spirituals. Good Shepherd, 240 E. 31st St., at 4:30. $10 . . . West Village Chorale, Gwen Gould conductor. Britten, Bach, Vaughan Williams, Handel (*Messiah,* Part III). Grace, Broadway at 10th St., at 4. $7.50 . . . Music for antiphonal choirs and antiphonal brass ensembles by Andrea and Giovanni Gabrieli. Madison Avenue Presbyterian, 73rd St., at 4. $5 . . . Galliard Quintet, with Nan Nall, soprano. Mozart, Hindemith, Becker, Danzi. Metropolitan-Duane, Seventh Ave. and 13th St., at 3. $5 . . . The All Music Ensemble. Baroque music for voice and instrumental group by Bach, Vivaldi, Telemann. Middle Collegiate, Second Ave. at 7th St., at 4. $3 . . . Riverside Choral Society, David Higgs conductor. Program to be announced. Riverside, the Drive at 122nd St., at 4. Free. . . . Arias and ensembles, sung by young artists from Philadelphia's Academy of Vocal Arts. Rutgers, Broadway and 73rd St., at 4. $3 . . . Mozart's Grand Mass in c, Anthony Morss conductor. St. Francis of Assisi, 135 W. 31st St., at 3 . . . New Amsterdam Singers, Clara Longstreth, Bart Folse conductors. "Celebrating the Mass in Eastern Europe." Works by Dvorak, Janacek, Tchaikovsky, Gretchaninoff, Stravinsky. St. Ignatius, West End Ave. and 87th St., at 4. $8 . . . Mannes Camerata, Paul C. Echols director. De Cavalieri's *Rappresentatione di Anima et di Corpo,* with interpolated madrigals by Marenzio, Luzzaschi, Gesualdo, and Gagliano. St. Ignatius, West End Ave. and 87th St., at 7:30. $5 . . . "Gala Pops and Classical Concert," with soprano Caterina Minicozzi, organist Kent Tritle, jazz trumpeter Curt Christensen. Benefit for the Sunset Park School of Music Building Fund, at St. Jacobi Lutheran, 5406 Fourth Ave., Brooklyn, at 3. $12 . . . Organist Mollie Nichols Shuler. Works of De Grigny, Bach, Franck. St. James, Jay and Tillary Sts., Brooklyn, at 3:15. Free . . . Musica Sacra and the Dave Brubeck Quartet, Richard Westenburg conductor. Brubeck's *Mass: To Hope!* and *Pange Lingua* (N.Y. premiere). St. John the Divine, Amsterdam Ave. and 112th St., at 4:30. Free.

Monday, May 20

JUPITER SYMPHONY, Jens Nygaard conductor; pianist Ruth Laredo. Handel's Concerto Grosso in a, Op. 6, No. 4; Haydn's "Military" Symphony; Persichetti's *Serenade,* Op. 1; Schumann's Piano Concerto. Alice Tully Hall at 8. $6–$10.

FROM THIS MOMENT ON—A Yale salute to Cole Porter, with Cy Coleman, Marvin Hamlisch, Lena Horne, Charles Straus, Jule Styne, the Whiffenpoofs of 1985, Redhot and Blue, others. Benefit for the Yale School of Drama. Carnegie Hall at 8 (772-7431). If available, $15, $20, or $150.

MORDECAI SHEHORI, pianist. Works of Handel, Schubert, Chopin, Prokofiev, Brahms, Liszt. Merkin Concert Hall at 8. $10.

PAMELA EPPLE, oboist, with pianist Cameron Grant, violinist Mineko Yajima, violist John Dexter, cellist Chris Finckel. Music by Poulenc, Loeffler, Rochberg, Mozart. Carnegie Recital Hall at 8. $6.

DANIEL DRUCKMAN, percussionist/**ALAN FEINBERG,** pianist. "Wind Up Your Spring," new and unusual music for percussion and piano, by Wuorinen, Steiger, de Perusio, others. Symphony Space at 8. $6.

THE OCCASIONAL SINGERS, Gil Robbins conductor. "Sense, Nonsense, and Musical Madness." Works by John Carter, Bottenberg (premiere), Elliott Carter, Thomson, Horovitz. St. Joseph's Church, Sixth Ave. and Washington Pl., at 8.

SWEET ADELINE—See 5/19. Tonight at 8.

MARY BARTO, flutist/**EVE KUGLER,** harpsichordist. Handel, Bach, Kupferman, Quantz, Nielsen, Ibert. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

YWCA STUDIO CLUB AUDITIONS FINALISTS—Competition among vocal finalists. YWCA, Lexington Ave. and 53rd St., at 7. Free.

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Tuesday, May 21

NEW YORK PHILHARMONIC—See 5/16. Today at 7:30.

NORDIC CHAMBER ORCHESTRA, Goran Staxang conductor; violinist Arve Tellefsen, oboist Brynjar Hoff, soprano Judith Blegen. "A Musical Tribute to Norway." Works of Grieg, Valen, Handel, Mozart, Monn-Iversen—U.S. premiere, the composer conducting. Alice Tully Hall at 8. $8–$20.

STEVEN JORDHEIM, saxophonist, with pianist Theodore Rehl, flutist Suzanne Bunker Jordheim. Works of Bassett, Creston, Milhaud, Ravel, Bozza, Maurice, Halstenson (N.Y. premiere). Carnegie Recital Hall at 8. $7.

ADULT STUDENTS RECITAL, with the Hebrew Arts School Chorale, Elayne Robinson-Grossman conductor. Merkin Concert Hall at 8. Free.

JUNIOR HIGH SCHOOL SALUTE TO MUSIC—Carnegie Hall at 7:30.

RUTH CATCHEN, mezzo-soprano, with pianist William Hicks, clarinetist James Harwood. Mozart, Dvorak, Debussy, Rodrigo, Kern. Greenwich House, 27 Barrow St. (743-4157), at 8. $5.

GAIL NIWA, pianist. Music by Schubert, Scriabin, Chopin. Trinity Church, Broadway at Wall St., at 12:45. Free.

BRIDGET CONRAD, pianist. Music of Schubert, Schumann, F. Martin. CUNY Graduate Center, 33 W. 42nd St., at 8. Free.

TIME OUT FOR LOVE—See 5/14.

COMMUNITY JAM—See 5/14.

DAVID NEGRON, baritone. Student recital, Brooklyn College Gershwin Theater, Flatbush and Nostrand Aves., at 8. Free.

Opera

LA TRAVIATA, by Verdi; performed in English, by the Bronx Opera Company. Hunter College Playhouse, Lexington Ave. and 68th St. 5/17, 18 at 8; $8, $10. (787-1356.)

THE YEOMEN OF THE GUARD, by Gilbert and Sullivan. New York Gilbert and Sullivan Players at Symphony Space; 5/17 at 8; 5/18 at 3 and 8; 5/19 at 3. $11–$22; children, seniors, $9–$18.

TOUR DE FARCE—The After Dinner Opera Company in a double bill: Barab's "Predators" and "Out the Window." Third Street Music School, 235 E. 11th St. (477-6212). 5/18, 20 at 8:30; 5/19 at 3 and 7. $8.

THE BEGGAR'S OPERA, by John Gay, in the version by Britten. Opera Ensemble of New York. Lillie Blake School Theater, 45 E. 81st St. (288-1485). 5/15, 17 at 8; 5/19 at 3. $14.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 6/9: Herbert's *Naughty Marietta.* Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. $10-$16.50.

IL MONDO DELLA LUNA, by Haydn. New Opera Group, at Our Lady Queen of Martyrs Auditorium, 91 Arden St., near 200th St. and Broadway (942-9189), 5/16, 18, 23, 25 at 8. $6.

ALICE IN WONDERLAND, by Robert Chauls. Broque Opera Co., Triplex Theaater at CUNY, 199 Chambers St. (982-0899). 5/19 at 1 and 4. $7.50.

AIDA, by Verdi. Dramatic Music Theatre, at St. Athanasius Auditorium, Bay Pkwy. at 62nd St., Brooklyn (718-645-6790). 5/19 at 4. $8.

SIR ARTHUR SULLIVAN BIRTHDAY CONCERT—New York Gilbert and Sullivan Society. Community Church, 40 E. 35th St., 5/15 at 8. Free.

DONA FRANCISQUITA, a zarzuela by Vega and Vives. Repertorio Espanol, 138 E. 27th St. (889-2850), 5/18 at 8. $15.

INTERNATIONAL OPERA SINGERS COMPETITION—Center for Contemporary Opera, finals at the Universalist Church, C.P.W. and 76th St. (874-0245), 5/21 at 7:30. $10.

Dance

New York City Ballet Company
At the New York State Theater

Through June 23. $4–$36. 5/14, 18 at 8; 5/19 at 1: *A Midsummer Night's Dream.* 5/15 at 8: *Firebird, Tzigane, Eight Easy Pieces, Brahms/Handel.* 5/16 at 8 *Apollo, Opus 19/The Dreamer, Cortege Hongrois* 5/17 at 8: *Swan Lake, Monumentum/Movements, Gershwin Concerto.* 5/18 at 2: *Swan Lake, Monumentum/Movements, Brahms/Handel.* 5/19 at 7: *Firebird, Monumentum/Movements, Cortege Hongrois* 5/21 at 8: *Swan Lake, In the Night, Gershwi*n *Concerto.*

American Ballet Theatre
At the Metropolitan Opera House

Through June 16. Matinees $8–$32.50; evenings $9–$42.50. 5/13 at 8: *Donizetti Variations, Black Swan* pas de deux, *Dim Lustre, Raymonda.* 5/14 at 8: *Duets, The Little Ballet, La Sylphide.* 5/15 at 2 and 8: *Grand Pas Romantique, Duets, La Sylphide.* 5/16 at 8: *Bach Partita, La Sylphide.* 5/17 at 8: *Grand Pas Romantique, Other Dances, Dim Lustre, Bach Partita.* 5/18 at 2: *Theme and Variations; The Leaves Are Fading; Field, Chair and Mountain.* 5/18 at 8: *The Leaves Are Fading,* Pas de deux, *Anastasia, Bach Partita.* 5/20 at 8: *Theme and Variations, Dim Lustre, The Leaves Are Fading.* 5/21 at 8, 5/22 at 2 and 8: *Coppelia.*

Other

ANDREW JANNETTI & DANCERS, with guest artist Cathy Ward. Vital Arts Center, 78 Fifth Ave. (431-7313). 5/16, 17, 18 at 8; 5/19 at 3. $6

BRONX COMMUNITY COLLEGE DANCE WORKSHOP—Spring concert, "We Are the World." Gould Memorial Library, University Ave. and W. 181st St. 5/17, 18 at 7:30; 5/19 at 2. $2; proceeds to Ethiopian Relief.

CAROLA GOYA AND MATTEO—"Castanets in Concert." Traditional Spanish dancing is part of the program, which focuses on music by Falla, Gottschalk, Strauss, and Joplin. Casa de Espana, 314 E. 39th St., at 8. Free. Also, "Dance—Sounds, Symbols, & Styles"; American Museum of Natural History, C.P.W. and 77th St. (873-1327), 5/21 at 7:30. $6.

DANCE AFRICA—Festival of African-American companies. Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100). 5/18 at 8; 5/19 at 2 and 7. $8–$14.

DAVID GORDON PICK UP CO.—Three new works, one to music by Offenbach, one with music by John Fields with "overheard rehearsal dialogue," one to Klezmer music. Joyce Theater. 5/14 at 7:30; 5/15–18 at 8; 5/19 at 2 and 7:30. $15.

DON BORSH/KATHY KROLL—Premieres and repertory from each. Cash Performance Space, 10 E. 18th St. (243-0932). 5/17, 18 at 8; 5/19 at 3. $6.

JANIS BRENNER AND FRIENDS—"No Waves," dance and theater. Choreospace, 33 E. 18th St. (924-0077). 5/15–18 at 8:30. $6.

JUNE ANDERSON DANCE COMPANY—"The Sea Shell," a new work. Pineapple Dance Centre, 599 Broadway (219-8860). 5/18 at 8:30; 5/19 at 7. $7.

LISA SOKOLOV/CAITLIN CORBETT—Ethnic Folk Arts Center, 179 Varick St. (620-4083). 5/18, 19, 20 at 8:30. $6.

MARK DEGARMO AND DANCERS—Modern dance, at Inroads, 150 Mercer St. (226-6622). Sat. thru 5/25, at 1. $5; seniors, children $2.50.

ONE NIGHT STAND (PLUS ONE)—Work by several choreographers. Merce Cunningham Studio, 55 Bethune St. (243-8146), 5/18, 19 at 8. $6.

RACHEL HARMS DANCE COMPANY WITH MIRIAM ELLNER—Program includes a new work with music by Lenny Pickett. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 5/16, 17, 18 at 8; 5/19 at 3. $7

RIVERSIDE DANCE FESTIVAL—Anthony Morgan Dance Company, with "Cows" and other dances. 5/15, 17 at 8; 5/19 at 2 . . . Paul Sanasardo Dance Company, with three world premieres. 5/16, 18, 19 at 8. Riverside Church, the Drive at 122nd St. (864-2929). $7.

SAEKO ICHINOHE AND COMPANY—Three world premieres. Asia Society, 725 Park Ave. at 70th St. (288-6400, ext. 286). 5/20 at 8, 5/22 at 3 and 8. $15.

THE MAGNIFICENT FORCE/WU-SHU TEAM—Creative Time's Art in the Anchorage, Cadman Plaza West and Front St., Brooklyn (571-2206). 5/15, 16 at 7:30. $6.

YABBA DABBA DOO—New dance and video by Joan Blair. Ceres Gallery, 91 Franklin St. (788-2992). 5/17, 18 at 8. $5.

OTHER EVENTS

Happenings

FAIRS AND FESTIVALS this week are mostly in the great outdoors, and why not? The Central Park Conservancy's "You Gotta Have Park!" fundraiser and funfest will be 5/18 and 19, with everyone who enters the space asked to donate $1, all to help restore, refurbish, and maintain New York's big back yard. There'll be lots going on in the way of entertainment, and among the events is a Road Runners 5-K race Sat. at 10 a.m., beginning at 90th St. and Fifth Ave. Entry fees will be used to repair the balustrade area at this site . . . Eat, dine, snack, nosh, whatever — you can do it all at the Ninth Avenue Food Festival, 5/18, 19, from 37th to 57th Sts. All kinds of foods and street entertainment, too, from 11 a.m. till after dark . . . Ye Olde Village Fair down in the West Village is a great focus for a trip to this delightful enclave—on Barrow and Commerce Sts. between Seventh Ave. So. and Hudson St., and along Bedford between Christopher and Morton Sts. More than 200 vendors, an outdoor cafe, many kinds of food, raffles, and live music. Date is 5/18 (rain date, 5/19), noon–10:30 . . . The First Amsterdam Avenue Spring Festival will be 5/19, 11–5:30 (rain date 5/26), between 77th and 84th Sts. The merchants will participate, and there'll be food and entertainers like the Gotham City Brass Band . . . Same day, same part of town: the Spanish and Portuguese Synagogue and Congregation Shearith Israel, C.P.W. and 70th St., will stage its Sephardic Fair, 10–5, with tours of the synagogue, artisan-vendors, a bookstore, entertainment and food from the Sephardic culture, and a merchandise-filled *souk*. $2, children and seniors $1 . . . A Medieval Marketplace at the Church of the Holy Trinity, 316 E. 88th St., will feature shadow puppets, madrigal singers, bagpipes and hurdy-gurdy, and old and new collectibles to buy. An English luncheon and a lawn barbecue; admission to the Marketplace itself is free . . . American Indian singers, dancers, drummers, and artist-craftspeople will take part in a street fair 5/19, 11–6, at Cooper Square, Fourth Ave. and Astor Pl. . . . Two Israeli celebrations 5/19: A street fair at the Kings Bay YM-YWHA, 11–4, Nostrand Ave. between Aves. U and V, with folk dancing and collectibles, children's fun and food for everyone. And a Jerusalem Reunification Day fete, 11–7, on Queens Blvd., Union Tpke. to Hoover Ave. Replicas of the Jaffa Gate and the Western Wall, performers like Peter Yarrow and Andy Statman, storytellers and clowns, a bazaar, arts, and foods.

DATES WITH A FOREIGN FLAIR—A Ukrainian Festival takes to the East Village streets 5/17, 18, 19, on E. 7th St. between Second and Third Aves. Fri. 4–11 (stage program at 8); Sat. 11–11 (programs at 2 and 7:30); Sun. 1–10 (program at 1:30 and 4:30). Booths for arts, crafts, foods, and more entertainment. And the Ukrainian Institute of America, Fifth Ave. and 79th St. (288-8660), will hold a fashion show of handpainted-silk designs by Nina Bych, 5/19 at 3. There'll be music and refreshments, and donations are $35 . . . A bit of Indonesian flavor can be sampled 5/17 at St. Peter's Church, Lexington Ave., at 6:30. Dances, music, costumes, food, and drink from Bali, Sumatra, and West Java; $10 admission.

OTHER PEOPLE'S SPACES—House tours are news this week in Brooklyn, with four important ones to check out. The Brooklyn Heights Association Landmarks Festival House & Garden Tour is also a 75th-anniversary celebration, and it's down for 5/18, 1–5. Five private homes and gardens, two old churches, and a neighborhood communal garden make up the itinerary. A Greek Revival townhouse, 1880 row houses, a renovated apartment with a harbor view, a sculpture-filled garden will all be open. $15 (718-858-9193); $40 includes a reception at 5 . . . The Flatbush Victorian House and Garden Tour is the same day, 5/18, 11–4. This is a guided tour of four free-standing houses and a garden; buses leave continuously from the Tompkins Church, Dorchester Rd. and E. 19th St., and tour commentary covers three landmark neighborhoods in the 100-block area. $7.50 (718-469-8990) . . . Fort Greene and the BAM Triangle have been designated Landmark Districts, and are now also official Historic Places. The house tour of their Landmarks Preservation Committee, 5/19, noon–5, begins at the new Brooklyn Academy of Music Garden, and includes eleven homes, from frame "cottages" to High Victorian restorations and mansions. (718-237-1174 for advance-purchase details). $6 day of tour, at the Garden (if rain, BAM lobby); $10.50 for two . . . Park Slope's annual Open Studios tour is 5/18, 19; noon–6 Sat., to 5 Sun. and the work of 92 artists can be viewed during the two days. The Picnic House in Prospect Park, P.P.W. and 5th St., is the center for maps and details, or phone (718-499-5992).

RINGLING BROS. AND BARNUM & BAILEY CIRCUS—At Madison Square Garden thru 6/2 (564-4400). $6.50–$12, with children $2.50 at some performances. 5/14, 21 at 10:30 and 2:30; 5/15, 17, 22, 29, 31 at 1:30 and 7:30; 5/16, 23, 30 at 10:30 and 7:30; 5/18, 25, 6/1 at 10:30, 2:30, 7:30; 5/19, 26, 27, 6/2 at 1 and 5:30.

SALES OF NOTE: The annual WBAI Spring Crafts Fair is one of the biggest indoor ogle-and-buy events, and lasts two weekends, 5/17–19 and 5/31–6/2. It's at Columbia's Ferris Booth Hall, 115th St. and Broadway, and open 5–9 Fri., noon–8 Sat., noon–6 Sun. 250 selected craftsmen, with pottery, jewelry, basketry, weavings, silver, musical instruments, puppets, scrimshaw, and much more, with entertainment and foods to buy. $3, $2 for seniors and under-12 . . . The Central Park South Outdoor Art Exhibit will be up many times during the summer, and upcoming dates are 5/18, 19 and 6/1, 2. From 11 to 6, along C.P.S. (59th St.) between Fifth and Seventh Aves. . . . If you're a fan of "depression glass" and/or pottery, be advised *there's a club devoted to your fancy, and there's going* to be a spring show/sale, 5/18, 10–4, at Christ the King High School, 68-02 Metropolitan Ave., Middle Village, Queens. There's jewelry, too, and other collectibles from the era; admission, $1.50 . . . For postcard collectors, an international bourse will be open 5/17, 18, 19 *at the Prince George Hotel, 14 E. 28th* St.; $2 per day, three days, $5. 1–8 Fri., 10–8 Sat., 10–6 Sun. 60 dealers' wares start at 10 cents, and some of these are real antiques.

PERFORMANCE NOTES: Five short stories are on the program of Symphony Space's Selected Shorts series, 5/15 at 6:30: David Margulies reads Chekhov; Blythe Danner, Elizabeth Bowen; Clifton James, Breece D'J Pancake; Cynthia Harris, Janet Kauffman; and Louis Zorich, Steven Schrader. At Broadway and 95th St. (864-1414), $3 . . . P.S. 122's Avant-Garde-Arama happens again–you knew it would–5/17, 18 at 9, with musicians, dancers, performance artists in two different programs. 150 First Ave. at 9th St. (477-5288). $6 each evening . . . It's Walt Whitman's 166th birthday, and the Aching Rivers Theatre Company will celebrate with a ten-hour reading of his *Specimen Days*. Date is 5/18, noon–10, at the Pierrepont Chapel, First Unitarian Church, Pierrepont and Clinton Sts., Brooklyn Heights. A large contingent of readers will participate, and it's free to drop in and listen a while . . . "The Remarkable Miss Alcott," a dramatization of the writer's life, will be performed by Gayle Stahlhuth at the Morris-Jumel Mansion, W. 160th St. and Edgecombe Ave., 5/18 at 3. $4.50, and reservations should be made (923-8008).

Tours

INTERNATIONAL FOOD FESTIVAL—A walk along Ninth Avenue's 20-block street fair, with Adventure on a Shoestring (265-2663). 5/18 at 11 a.m., meet on N.W. corner of Eighth Ave. and 57th St. $5.

BRYANT PARK—"Once Around the Park," a free tour every Thurs., 12:30–1:30. Meet on S.E. corner of Sixth Ave. and 42nd St. (679-4142).

BROOKLYN HEIGHTS—A walk with the Long Island Historical Society (718-624-0890). 5/21 at 12:30, meet at the Society, Pierrepont and Clinton Sts.; free.

LOWER EAST SIDE—"Home of Immigrants." A New York Walk-About. 5/19 at 11 a.m. and 2, meet on S.W. corner of Chrystie and Grand Sts. (582-2015 weekdays, 914-834-5388 weekends, evenings). $5.

CHELSEA—"A Historywalk" with Joyce Gold (242-5762). 5/19 at noon, meet at the General Theological Seminary, Ninth Ave. and 21st St. $8.

HACKENSACK RIVER—An exploratory trek with the Shore Walkers of N.Y. (663-2167). 5/19, meet at 9:15 a.m. at PATH World Trade Center terminal at top of *escalators.*$3, plus train fare.

TOURS WITH THE MUNICIPAL ART SOCIETY—(935-3960). Discover New York: "Beyond Broadway, the Upper East Side"; 5/18, 19 at 2; meet C.P.W. and 73rd St. $8 . . . "Hard Hat" tours, visits to constructions and restorations in progress. 5/14 at 6, the International Design Center in Long Island City, designed by Pei. 5/21 at 6, the new skyscraper going up on Third Ave. at 53rd St.$8; phone to reserve and for directions . . . "America's Architecture" walks: 5/19, 1–3, explore four generations of skyscrapers on 42nd St.; meet on steps of the Library, Fifth Ave. and 42nd St. $12.

LIVING IT UP ON C.P.W.—An architectural tour with the Art Deco Society (758-9447). 5/18 at 2, meet at Sophia Bros. warehouse, at Columbus Ave. and 61st St., now an apartment building, for a tour that includes the Century, 55 C.P.W., the Majestic, the El Dorado, and more. $5.

TOURS WITH THE 92ND STREET Y—Pre-registration required for all (427-6000, ext. 179). 5/13 at 8: "Some Illustrious Women," visit with painter-feminist Miriam Schapiro at the Grey Art Gallery at NYU; $8 . . . All these, 5/19 at 11 a.m. and $8 apiece: "Writers' Upper West Side"; SoHo, "Rags to Riches"; "Radicals in New York: A Walk Through Red New York"; also 5/19, 1–4: Jewish art in Boerum Hill, Brooklyn—visits to three artists; $13.

FULTON FISH MARKET—With the South Street Seaport Museum. See this thriving wholesale market in action at 6 a.m. on 5/16. Return to the museum for a 7:30 clam chowder breakfast. Advance registration required, 699-9416. $12.

HARLEM, YOUR WAY! TOURS UNLIMITED—Walking tour, "Black History in Harlem"; landmarks, slides, reception. 5/18 at 1, meet at 129 W. 130th St.; $15 . . . Big-band tour to Small's Paradise, for dancing and fun. 5/20 at 6:30, meet at 65 W. 96th St.; $30. For information: 690-1687.

BRONX COUNTY HISTORICAL SOCIETY—Two walking tours for Bronx Week. 5/18 at 10 a.m., Belmont, the Italian-American section. Meet at 187th St. and Crescent Ave., at Arturo's Pastry Shop; $4 . . . Cross Bronx Walk, "From the Highway to the Sea," beginning at 207th St. and Tenth Ave. in Manhattan, into the Bronx, on a seven-mile guided tour, paralleled by the No.12 bus route. Sign on for the whole tour ($5) or only part ($3); (881-8900).

PROSPECT PARK ENVIRONMENTAL CENTER (718-788-8500), at the Picnic House, P.P.W. and 5th St., Brooklyn. 5/18 at 1, meet at the main gates of Green-Wood Cemetery, 25th St. and Fifth Ave., Brooklyn, for a tour. $2; children, $1 . . . Also "TGIF Birds 'n' Beasties Walk," each Fri. thru May, 6–8 p.m. $5 (pre-register).

TWO-BOROUGH MOVEABLE FEAST—A "Gourmet Bicycle Tour" with the Hungry Pedalers (222-2243, 473-6829). 5/19 at 8:45, meet at N.E. corner of Columbus Circle, for a tour to Queens (a Hungarian *bakery in Sunnyside) and Brooklyn (Polish Green*point and a West Indian enclave (food is extra). $8 by mail registration, $15 for two people (771 West End Ave., No. 12-J, New York 10025 for brochure); $10 and $19, day of trip.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the hikes (718-204-1112, mornings) and city tours.

OUTDOORS CLUB—Write P.O. Box 227, N.Y. 10021, for schedule of country hikes and city tours.

Sports

BASEBALL—**Mets:** Shea Stadium, Flushing (718-507-6387). $7.50–$9. 5/17 at 8:05, 5/18 at 7:35, 5/19 at 1:35 vs. San Francisco; 5/20, 21, 22 at 7:35 vs. San Diego . . . **Yankees:** Yankee Stadium, Bronx (293-6013). $1.50–$9.75. 5/13, 14 at 8 vs. Minnesota. 5/15 at 8, 5/16 at 1 vs. Texas.

ALL-STAR WRESTLING—5/20 at 8: Hulk Hogan vs. Muraco, Bruno and David Sammartino vs. Beefcake and Valentine. Madison Square Garden (564-4400). $7–$12.

HORSE RACING—The thoroughbreds are at Belmont Park, thru 7/29 (718-641-4700, ext. 306, 421). Daily except Tues., post time at 1. $2, $5. Featured races: 5/15, the Kingston; 5/18, the Shuvee; 5/19, the Roseben.

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OTHER EVENTS

Children

WALT DISNEY WORLD EXTRAVAGANZA—Disney characters, singers, dancers, and strolling musicians will perform street shows; artists Ralph Kent and Don Williams demonstrate how characters are created. 5/13–18 at Staten Island Mall, 2655 Richmond Ave. (718-761-6800); free.

L'HEURE DU CONTE—Story hour in French for 3-to-6-year-olds. 5/17 at 4; French Institute, 22 E. 60th St.; $1 per child for nonmembers, pre-registration required (355-6100, ext. 457).

EXPLORING THE STRINGS—Excerpts from the "Trout," *Carnival of the Animals, The Swan,* and *Eine Kleine Nachtmusik,* conducted by members of the audience; also, "Max and Moritz," a musical story of two bad boys. 5/18 at 12:30 and 2:20, 5/19 at 11 a.m.; Vineyard Theatre, 309 E. 26th St. $12 includes beverages and table; $8 general seating (683-0696).

THE FIRE PLUME THEATER—Margaret Wolfson and Paula Bing present an evening of legends, folk tales, myths, fairy tales, with the help of flutes, harps, and unusual percussion instruments. 5/16, 7:30 to 9 p.m.; New York Open Center, 83 Spring St. $3, $8 adults (219-2527).

SLEIGHT OF HAND, from magician Harry Blackstone Jr. 5/17 from 12:30 to 1:30 at Barnes and Noble, 600 Fifth Ave., at 48th St. Free.

SPRING FEVER—Four choreographed works set to music ranging from rock to bluegrass. 5/18 at 1, Inroads Multimedia Art Center, 150 Mercer St. $2.50, $5 adults (982-2046).

BRONX COUNCIL ON THE ARTS—"Peter and the Wolf," with the Bronx Arts Ensemble performing 5/15 at 10:30 a.m., 11:45, 1 p.m. at Kips Bay Boys Club, 1930 Randall Ave., Bronx. The Potpourri Players present "Hansel and Gretel" on 5/16 at 10 a.m. and 1 at Jacobi Hospital, Pelham Parkway and Eastchester Rd., Bronx; also at Jacobi, on 5/17 at 10 a.m. and 1, the Pregones depict "The World of Muddy Waters." Reservations required for all events (931-9500); free.

THE BIG APPLE CIRCUS—Katja Schumann and her Liberty Horses, the Wozniak Troupe, lots of aerialists and clowns, tight-wire walkers and animal acts, all in this intimate, one-ring circus. 5/18 at 2 and 7:30, 5/19 at 1 and 4, 5/21 at 11 and 7:30; thru 5/30; Cunnigham Park, Union Turnpike and Francis Lewis Blvd., Queens; $8 and $6, adults $8 and $10 (860-7320).

CINDERELLA: UPDATE!—On Stage, Children! with audience participation and music. Hartley House Theater, 413 W. 46th St. (787-1073). 5/18; $3, adults $4.

MICHAEL TAUBENSLAG PRODUCTIONS—5/19 at 1:30: "The Funzapoppin Magic Show," with music, animals, clowns. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95.

PUPPET PLAYHOUSE—At the Murphy Center at Asphalt Green, 555 E. 90th St. (879-3316). "Cinderella," by puppeteer Kathy Piper; 5/17 at 11 a.m. and 1, 5/18 at 11 a.m. and 2; $3.

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center. 79th St. south of the Great Lawn (772-0210). "Spring Tonic on the Rocks," with juggling and stilt-walking Dr. Quackenbush. 5/18 from 2 to 3, 5/19 at 2 and 3; free.

METROPOLITAN MUSEUM OF ART, Fifth Ave. and 82nd St. (879-5500). Pay-what-you-wish admission. In the Children's Bookshop 5/18 at 2 p.m.: "Children, Clay and Sculpture"; author Cathy Topal invites you to poke, pinch, roll, squash, squeeze, and stretch clay—an intro to the art of sculpture; free with museum admission. Full schedule at the museum.

CHILDREN'S MUSUEM OF MANHATTAN—Previously known as "G.A.M.E.," at the Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.–Sun. 1–5; weekends, $3, adults $2; weekdays, $2 and $1. Exhibits: "Color and Light"—prisms, shadow wall, and a performance area. . . "Comics Come Alive," comic-strip art through the centuries . . . 5/18, 19 transform yourself into your favorite cartoon or comic-strip hero with makeup and costumes provided by museum; 5/19 at 2, Ira the Juggler/Magician. Free with museum admission.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (718-273-2060). Tues.–Fri. 1–5; Sat. 11–5; Sun. and hols. 12-5. $1. Exhibits: "Soundtracks" . . . Fri. at 1:30, storytelling for 3-5-year-olds. 5/18 at 1:30 "Build an Imaginary Bird House" with materials supplied by museum; 5/19 at 1:30 watch Puppets to Go perform "The Tortoise and the Hare." Free with museum admission.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with *à la carte* menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. American. Spcls: fresh fettuccine with smoked salmon and sour cream, leg of lamb with scallions and basil, baby flounder with tomato coulis. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 6-11:30, Sat. 6:30-12:30. Available for private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

CHRISA'S—76 Fulton St., 964-4136. Casual. Greek. Spcls: stuffed shrimps, mixed-grill, moussaka, fresh fish daily. L & D Mon.-Fri. 11:30-9:30, Sat. to 8:30, Sun. to 7:30. **(I)** No Credit Cards.

CINCO DE MAYO—349 W. Broadway, bet. Broome & Grand Sts., 226-5255. Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-4. D Mon.-Sat. 5-midnight, Sun. to 11. Private parties for 50. Ent. nightly. **(M)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, *shrimp, filet mignon, & clams; fresh seafood pasta* Marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Fri. 5-11, Sat. to midnight, Sun. 11:30 a.m. - 11 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

ECCO—124 Chambers St., bet. W. Broadway & Church St., 227-7074. Jacket required at L only. Northern Italian. Spcls: red snapper marechiaro, double-cut veal chop, homemade mozzarella. Res. sug. L Mon.-Fri. noon-4. D Mon.-Sat. 4-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. **(M)** AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli. Open daily 7:30 a.m.-midnight. **(I)** No Credit Cards.

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.-Sat. 11:30-3. D Tues.-Sat. 5-2, Sun.-Mon. to 11:30. Reduced rate parking Mon.-Thurs. **(I)** AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GRAND AMERICA—11 Grand St., at Ave. of the Americas, 431-4995. Dress opt. Regional American. Spcls: San Francisco cioppino, L.I. duckling, Cajun shrimp. Res. sug. L Mon.-Fri. noon-3. D Tues.-Sat. 5-11. Br Sun. noon-5. Private parties for 30. 2-hrs free D parking. **(M)** AE, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: broiled split lobster with asparagus, mushrooms and basil butter sauce, salmon tartare, grilled veal chop with baby eggplant, red pepper and Roquefort cream sauce, grilled filet mignon. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Prix fixe D. Ent. Private parking. **(M)** AE, CB, DC, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

LA BARCA—40 Fletcher St., bet. South & Front Sts., 514-9704. Casual. Italian. Spcls: homemade fettuccine primavera, pollo Capri, seafood alla Barca. Res. sug. L Mon.-Sat. noon-4. D Mon.-Fri. 4-9, Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

LAUGHING MOUNTAIN BAR & GRILL—148 Chambers St., 233-4434. Casual. American. Spcls: grilled giant shrimp with red pepper sauce, marinated chicken in tamari, ginger and garlic; grilled skirt steak with Cajun tomato sauce. Res. sug. L Mon.-Fri. 11:30-5. D Sun.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4:30. **(M)** AE, CB, DC, MC, V.

LE ST. JEAN DES PRES—112-114 Duane St., bet. Broadway & Church St., 608-2332. Casual. Belgian. Spcls: tomates 'cerise' farcies aux crevettes grises, feuillete d'escargots aux tomates fraiches, escalope de veau Roquefort, homard farci a la brunoise *de legumes. Res. sug. L Mon.-Fri. noon-3.* Br Sun. noon-4. D Mon.-Sat. 6-11. Prix fixe for L & D. Private parties for 50-150. Free D parking after 6. **(M)** AE, DC, MC. V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

OCEAN CLUB—107 Reade St., 513-0610. Casual. Mediterranean-Seafood. Spcls: Ocean crab delight, steak Diane, broiled veal chop sauteed with mushrooms. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4-midnight. Private parties for 100. Pianist Tues.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Japanese-provincial. Spcls: seafood, sashimi, tempure, suppon-soft-shell-turtle, pasta of the house. Res. nec. D Tues.-Sun. 5:30-11:30. Br Sat.-Sun. 11:30-4:30. Closed Mon. **(M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun to midnight. **(M-E)** AE, MC.

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. *Casual. Bahian. Spcls: seafood salad with fresh dill* mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun to 10. Also **2444 Broadway, bet. 90th-91st Sts.,** 787-1110. **(I)** AE.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight., Fri. to 1, Sat. 1-1, Sun. 1-11. Private room for banquets. Valet parking for D. Ent. **(M)** AE, CB, DC, MC, V.

SPRING STREET—162 Spring St., at W. Broadway, 219-0157. Casual. Continental-Nouvelle. Spcls: stuffed shrimp with chive butter, cornish hen pepperonate, veal scallops with wild mushrooms & fresh herbs. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11:30-5. D daily 6-midnight. Ent. Thurs.-Sat. eves., & Br Sun. Private parties for 30-150. **(M)** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at *Wooster St.,* 431-3993. Casual. *American. Spcls:* Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American-Continental. Spcls: grilled swordfish, pompano, rack of lamb, *English mixed-grill. Res. sug. L Sun.-Fri. noon-4.* D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Private parties 25-150. **(M)** AE, CB, DC, MC, V.

Greenwich Village

A BIENTOT DU SOIR—328 W. 12th St., 924-3413. Casual. French. Spcls: mousse of salmon, paillard de boeuf au poivre vert. Res. sug. D Mon.-Sat. 6-midnight. Complete D. Closed Sun. **(M)** AE,MC, V.

A TASTE OF INDIA—181 Bleecker St., 982-0810. Casual. Indian. Spcls: chicken tandoori. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri. to midnight, Sat. 3-midnight, Sun. 4-11:30. Complete L & D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D daily 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CHARLIE MOM—47-49 Seventh Ave. South., bet. Bleecker & Morton Sts., 255-2848. Casual. Szechuan. Spcls: tangerine beef, di-chromatic chicken, fruits of the sea, mixed chinese vegetables, fried ice cream. Res. sug. L Mon.-Fri. noon-3. Dim Sum Br Sat.-*Sun. noon-4. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 2* a.m. Private parties for 60. Also **464 Sixth Ave., bet. 11th-12th Sts.**, 807-8585. (I) AE, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. (M) AE, CB, DC, MC, V.

CORNELIA STREET CAFE—29 Cornelia St., 989-9319. Casual. French-Country. Spcls: homemade country pate, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest & lemon, fresh pasta with broccoli and chevre. Res. sug. B Mon.-Fri. 9-11. Br Sat.-Sun. 9-5. L Mon.-Fri. noon-6. D daily 6-1 a.m. Private parties for 30-45. Ent. (I-M) AE, MC, V.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.**, 689-1019. (I) AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. (I) AE, MC, V.

EL FARO—823 Greenwich St., 929-8210. Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.-Fri. 11-3. D Mon.-Thurs. 3-midnight, Fri. to 1 a.m., Sat. noon-1 a.m., Sun. 1-midnight. (M) AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.-Fri. 11:30-3:30. D Sun.-Tues. 5-11, Wed.-Thurs. to 11:30, Fri.-Sat. to midnight. Br Sat.-Sun. 11-4. Pre-theater D 5-7. (M) AE, CB, DC, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: goat cheese ravioli, duck breast carpaccio, warm raspberry gratin. Res. nec. L Mon.-Fri. noon-3. Br Sun. 11:30-4. D daily 5:30-midnight. Late night S. (M) AE, CB, DC, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. (I) AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.-Sat. 6-11:30, Sun. 5-10. Private parties for 35-40. (M) AE, CB, DC, MC, V.

KIKUSUI—7 W. 8th St., 674-2718. Casual. Japanese. Spcl: sushi. D daily 5-midnight. (M) AE.

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 4:30-11:30. S daily 11:30-3 a.m. Ent. Mon.-Sat. from 10:15. (M) AE, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. (M) **AE, CB, DC, MC,V.**

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American-Nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. (M) **AE, DC, MC, V.**

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. (I-M) AE, DC, MC, V.

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish daily. Res. sug. Open Mon.,Wed.-Sun. noon-11 p.m. Closed Tues. (M) AE, CB, DC, MC, V.

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: Roquefort beignets with apple puree, Florida grouper with black beans, breast of chicken with two mustards, creme caramel. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon-4, Sun. 11-4:30. D Mon.-Thurs. 6-12:30, Fri. to 1:30, Sat. 6:30-1:30, Sun. 6:30-12:30. Ent. nightly from 9:30. (M) AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.**, 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. (M) **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. (I-M) AE, DC, V.

SIDO—305 Avenue of the Americas, nr. Bleecker St., 242-5959. Casual. Mediterranean. Spcls: Sido mazza, couscous, seafood. Res. sug. L Mon.-Fri. 11:30-3. D daily 5 - midnight. Private parties for 60. (I-M) AE, MC, V.

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Private parties. (M) AE,DC.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. (M) AE, CB, DC, MC, V.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Closed Sun. (I-M) AE, DC, V.

VILLAGE GREEN—531 Hudson St., 255-1650. Dress opt. American. Spcls: lump Maryland crab imperial, baby rack of lamb, Pacific salmon, banana Foster. Res. sug. Br Sun. noon-4. D Tues.-Sat. 5:30-11:30. Private parties for 50. Pianist Murray Grand Tues.-Sat. Closed Mon. (M) AE, MC, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. nightly. (M) **AE, CB, DC, MC, V.**

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (I-M) AE, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave. at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br Sun. 10:30-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. (M) AE, CB, DC, MC, V.

DA VINCI—116 E. 39th St., 686-4666. Jacket required. Italian-Continental. Spcls: chicken primavera, duck Calvados, scaloppine of veal with two pepper puree. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10:30. Pianist Mon.-Sat. Closed Sun. (M) AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. (I-M) AE.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat 3-1, Sun. 3-midnight. Free parking. (I) AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. (M) AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. (I-M) AE, CB, DC, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish-Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4. (M) AE, CB, DC, MC, V.

IL GALLETTO—120 E. 34th St., 889-1990. Casual. Northern-Italian. Spcls: angel hair primavera, pollo Galletto, vitello Quo Vadis. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11, Sun. 4-9:30. Private parties for 25. (M) **AE, CB, DC, MC, V.**

IL GIARDINO—233 E. 34th St., 689-0497. Dress opt. Northern Italian. Spcls: venison Il Giardino with polenta, stuffed veal chop, medaglioni di vitello alla champagne. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-11. Closed Sun. (M) AE, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Mon.-Sat. noon-2 a.m., Sun. noon-midnight. Spcl pre-theater D. (M) AE, MC, V

LA COLOMBE D'OR—134 E. 26th St., 689-0666 Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. I Mon.-Fri. noon-2:30. D daily 6-11. (M) AE, DC, MC, V

MINDY'S—212 E. 42nd St., in the Harley Hotel 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrées served between meals. Ent. (M) AE, CB, DC, MC, V

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon-Fri. noon-1:30. D Mon.-Sat. 5-9:30. Private parties for 50. Closed Sun. (E) AE, CB, DC.

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.-Fri. 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Guitarist Wed.-Sun. Reduced rate parking in bldg. (I-M) AE, MC, V.

ROMA NOVA—166 E. 33rd St., 683-8027. Dress opt. Northern Italian. Spcls: baked clams verdi, tortellini al pane, fettuccine bolognese. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10. Closed Sun. (M) AE, CB, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. (M) AE, DC, V.

SCHEHEREZADE—344 Lexington Ave., bet. 39th-40th Sts., 661-7771. Casual. French-Middle Eastern. Spcls: shish kabob, rack of lamb, breast of chicken with basil and artichokes, shrimp scampi. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 5-11, Sat. 5-midnight, Sun. noon-7. (M) AE,MC,V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1..(M) AE, CB, DC, MC,V.

14th-42nd Streets, West Side

CAFE SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: emince of duck & mousse, chicken roulade with basil, spinach & carrots laced with mozzarella sauce, supreme of fish with ginger teriyaki. Res. nec. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. (M) AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced D rate parking 5-11. Closed Sun. (I-M) AE, MC, V.

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.-Sat. noon-5. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Pianist nightly. Closed Sun. (I-M) AE, CB, DC, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Thru May, special childrens circus menu. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. except for private parties. (I) AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. (M) AE, DC, MC, V.

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental-American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.-Fri. 11:30-4. Br Sun. noon-4. D daily 5-11:30. Ent. nightly. Private parties for 50-75. (M) AE, CB, DC, MC, V.

LA COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.-Fri. noon-3. D daily 6:30-midnight. (M) **AE, DC, MC, V.**

MURANO—207 W. 36th St., 695-5220. Casual. Northern Italian. Spcls: cappellini with seafood, veal Murano, scampi. Res. nec. L Mon.-Fri. 11:45-3:30. D Mon.-Fri. 5-10, Sat. 6-11. Ent. Mon.-Sat. Closed Sun. (M) AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri.

noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

HE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International-Continental. Spcls: breast of chicken Marbella, coulibiac of Norwegian salmon, N.Y. shell steak. Res. nec. L cruise boards at 11:30. D cruise boards at 5:30. Private parties for 15-700. Dancing. **(E)** AE, MC, V.

AN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

7th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former townhouse.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

LFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I-M)** AE, CB, DC, MC, V.

HE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** Afternoon tea Mon.-Sat. 3-5:30. Ent. Mon.-Sat. 3-10:30 & Sun. Br. AE, CB, DC, MC, V.

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-midnight. Private parties for 20-60. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE ARGENTEUIL—253 E. 52nd St., 753-9273. Traditional French. Spcls: *rouget souffle, medaillon de veau maintenon.* Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 6-10:30, Sat. 6-11. Closed Sun. **(E)** AE, DC, MC, V.

CAFE DE PARIS—924 Second Ave., at 49th St., 486-1411. Casual. French. Spcls: entrecote Cafe de Paris, red snapper steamed in sea-rock salt, duck à l'orange. Res. nec. L Mon.-Fri. noon-3. Br Sat.-Sun. 11:30-4. D Mon.-Thurs. 5:30-11, Fri.-Sun. to 11:30. **(M)** AE, MC, V.

CAFE 212—212 E. 52nd St., 486-0212. Casual. Japanese-Continental. Spcls: veal saute 212, negimayaki, sushi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat.-Sun. 5:30-10. Private parties for 10-45. **(M)** AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CASTILIAN—303 E. 56th St., 688-6435. Casual. Spanish. Spcls: mariscada diablo, chicken villarroy, paella Valenciana. Same menu daily noon-midnight. **(I)** AE, CB, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: soup, salad, fondue, sandwiches, cheese-sausage board. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 5. Br Sun. 11:30-4. **(I)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

DDL BISTRO—725 Fifth Ave., bet. 56th-57th Sts., 832-1555. Casual. Northern Italian. Spcls: carpaccio, veal Milanese, verdura. Res. sug. L daily noon-3:30. Private parties every evening. **(M)** AE, CB, DC, MC, V.

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental-Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug.

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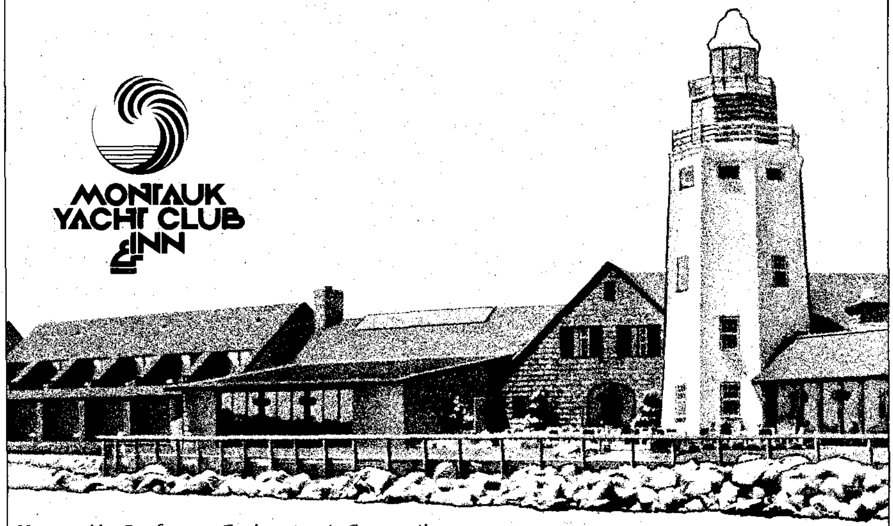

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B Mon.-Fri. 7-10, Sat.-Sun. to 11. L daily noon-3. D daily 6-midnight. **(M)** **Drake Bar:** L daily 11:30-2. Cocktails 11:30 a.m.-2 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. **(E)** AE, CB DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30 a.m. - 11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Pre-theatre D. Pianist Tues.-Sat. Free valet parking after 5. Closed Sun. **(M)** AE, CB, DC, MC, V.

JAVA HOUSE—201 E. 45th St., 286-1872. Casual. Indonesian. Spcls: Indonesian rijsttafel, satay, nasi goreng. Res. sug. L Mon.-Fri. noon-3. Br Sun. noon-5. D Sun.-Fri. 5-11, Sat. to midnight. **(M)** CB, DC, MC, V.

JOYCE'S—948 Second Ave., 759-6780/1. Dress opt. American. Spcls: prime ribs of beef, 4-lb. lobster, fresh seafood. Res. sug. Open daily noon-3 a.m. Private party room for 20. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, filet of venison with red cabbage & chestnuts, sweetbreads with goose liver. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11, Sun. 5-10:30. Private parties. **(E)** AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LOUISE JR.—317 E. 53rd St., 752-7832/355-9172. Casual. Northern Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri.

noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

AUDE'S—Lexington Ave., & 51st St., 753-1515. Casual. American-Continental. Spcls: angel's hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp Pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

IMI'S—984 Second Ave., at 52nd St., 688-4692. *Casual. Italian. Spcls: mussel & clam combination,* fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

ALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

RUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-11. **(E)** AE, CB, DC, MC, V.

HE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

HE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

CARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle *con carciofi, pollo contadina, saltimbocca Napolitana.* Res. nec. L Mon-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

COOP—210 E. 43rd St., 682-0483. Casual. Northern Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

ERYNA—11 E. 53rd St., 980-9393. *Dress opt.* Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M) AE, CB, DC, MC, V.**

MITH & WOLLENSKY—*Third Ave. & 49th St.,* 753-1530. Dress opt. American. Spcls: 16-oz steak, 4 to 5-lb. lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

AI PEI—712 Third Ave., bet. 44th & 45th Sts., 697-6776. Casual. Szechuan-Hunan-Mandarin. Spcls: shrimp roll, beef orange flavor, general Tso's chicken. Res. sug. L daily noon-3. D daily 3-10. Private parties for 10. **(I-M)** AE, DC, MC, V.

ANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

RIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

SE YANG—34 E. 51st St., 688-5447. *Dress opt.* Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon-3. D daily 6-midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

ALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10-12:30 a.m. Cocktails 10:30 a.m.-1 a.m. **(M) Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7:30-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11-2:45. *Ent. Cole Porter's own piano Tues.-Sat.* 6-2 a.m., Sun.-Mon. 8-1a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30-5:30. Cocktails 2:30 p.m.-2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.-Sat 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sun. noon-11:30, Sat. to midnight. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Tues.-Fri. noon-3. D Tues.-Fri. 5-11, Sat. from 4:30. Closed Sun. & Mon. **(M)** AE, CB, DC.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.-Fri. 7:30-11. Br Sat.-Sun. 9-4. L Mon.-Fri. 11-4. D daily 4-10. S daily 10-midnight. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb, sushi bar. Res. *nec. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m. Bar til 4* a.m. Spcl. prix fixe D 8-midnight. Parties for 300. Pianist nightly. Closed Sun. **(M)** AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Summer garden. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEANSTALK—1221 Sixth Ave., bet. 48th-49th Sts., 997-1005. *Casual. Nouvelle-American. Spcls:* chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon-Sat. 11-4. Br Sun 11-4. D Mon. 4-9, Tues.-Thurs. to 11, Fri.-Sat. to 11:30, Sun. to 8. Private parties for 180. **(I)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St., & Broadway, 757-3110. Casual. American. Spcls: steak, old-fashioned barbecued ribs, hamburgers, incl. salad bar; shrimp; beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Mon.-Thurs. 4-11:45, Fri.-Sat. to 12:45, Sun. 1-10:45. Child's D. **(I-M)** AE, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BENIHANA OF TOKYO—47 W. 56th St., 581-0930. Casual. Japanese-Steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf & turf. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight, Sun. 5-11. Also 120 E. 56th St., 593-1627. **(M)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M) AE, CB, DC, MC, V.**

CAFE 43—147 W. 43rd St., 869-4200. Casual. French-International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-11:30. S 11:30-1:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m. -2 a.m. Bar til 4 a.m. nightly. Private

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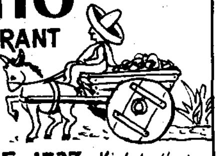

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CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-10, Sun. from 4. Br Sat. 11-3, Sun. from noon. S Mon.-Sat. from 10 p.m. (M) AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sun. to 11:30. Free parking 5 p.m.-5 a.m. (M) AE, CB, DC, MC, V.

EL JEREZ—234 W. 56th St., 765-4535/245-9817. Casual. Spanish-Mexican. Spcls: paella Valenciana, chicken with garlic sauce, chicken Mexican style. Res. sug. Open Mon.-Fri. noon-11 p.m., Sat.-Sun. 1-11. (I-M) AE, CB, DC, MC, V.

EL TAQUITO—402 W. 44th St., 765-1737. Casual. Mexican. Spcls: lamb tacos, enchilladas. Res. sug. D only Tues.-Sun. 5-11:30. Closed Mon. (I) No Credit Cards.

ENGLISH PUB—900 Seventh Ave., bet. 56th & 57th Sts., 265-4360. Casual. English-American. L Mon.-Fri. 11:30-4. D daily to 4 a.m. Br Sat.-Sun. 11:30-4. (I-M) AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 997-9494. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. (M) AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. (M) AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. (I-M) AE, V.

GALETO'S—40 W. 56th St., 757-3351. Casual. Continental. Spcls: cornish hen Galeto, turkey breast steak, fresh salmon or swordfish grilled on hardwood charcoal. Res. sug. L daily 11-4:30. D daily 4:30-11. (M) AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. (I) AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. (M) AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.-1 a.m. Br Sun. 11:30-3. Prix fixe L daily noon-3. Ent. nightly. (M) AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. (I) AE.

LA CREPE CAFE—57 W. 56th St., 247-1136. Casual. French. Spcls: crèpes, veal marengo, boeuf bourguignonne. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11:30 p.m., Fri.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. (I) AE, CB, DC, MC, V.

LARRE—846 Seventh Ave., bet. 54th-55th Sts., 586-8096. Casual. French-American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11. Closed Sun. (I-M) AE, CB, DC, MC, V.

LATTANZI—361 W. 46th St., 315-0980. Dress opt. Northern Italian. Spcls: sorbetto vario, grigliato misto, cappellini primavera. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. (M) AE.

LA VERANDA—163 W. 47th St., 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Private parties for 10-200. Free parking from 6-midnight. Closed Sun. Also **La Veranda—60 E. 54th St.**, 758-5560. (M) AE, CB, DC, MC, V.

LE RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 10:30. Closed Sun. (M) AE, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-349 Jacket required. Italian. Spcls: veal rollatine marsal spendino Romano. Open Tues.-Thurs., Sun. noo 10:45, Fri.-Sat. to 11:45. Closed Mon. (M) AE, DC,

RAINBOW ROOM—30 Rockefeller Plaza, 65t floor of RCA building, 757-9090. Jacket & tie r quired. French-Italian. Res. sug. Cocktails Mon.-F from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-1 (open til midnight), Tues.-Sat. to 11:30 (open til 1 a.m Fri.-Sat. til 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Liv orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m Sun. 6-midnight. Music charge after 7. (M). **Rainbo Grill**: Jacket required. Nightclub offering French Italian menu. Res. sug. D Mon.-Thurs. 7-midnigh Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (sho cover). (M) AE, CB, DC, MC, V

RAINIER'S—811 Seventh Ave., at 52nd St., in th Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. (M) AE, CB, DC, MC, V

RENE PUJOL—321 W. 51st St., 246-3023/974 9076. Dress opt. French. Res. nec. L Mon.-Fri. noon- D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. holidays. (M) AE, DC, MC, V

THE SEA GRILL—Rockefeller Plaza, 19 W. 49t St., 246-9201. Jacket required. American-Seafood Spcls: whole gingered fish, swordfish broiled ove mesquite & hickory, fried soft shell crabs. Res. nec. Mon.-Sat. 11:45-3. D daily 5-11. Pre-theater D 5-6:3 with free parking. (M) AE, CB, DC, MC, V

SEA PALACE—608 Ninth Ave., bet. 43rd & 44t Sts., 307-6340. Casual. Seafood-Continental-Thai Spcls: shrimp Bangkok, Sea Palace combination Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. daily 4:30-midnight. Bar til 1 a.m. Private parties fo 40. (I) AE, CB, DC, MC, V

SIAM INN—916 Eighth Ave., bet. 54th-55th Sts. 489-5237. Casual. Thai. Spcls: Siam Inn chicken sauteed whole fish with spicy sauce, duck with tamarind & curry sauce, poached salmon with green curry Res. sug. L Mon.-Fri. noon-3. D daily 5-11:30. (I) AE, DC.

STAGE DELICATESSEN—834 Seventh Ave., bet 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. (I) No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. (M-E) AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. (E) AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Ave. at 71st St.**, 595-8599. (M) AE, CB, DC, MC, V.

57th-60th Streets

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. (M) AE, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. (M) AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. (M) AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. (I) AE, DC.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French.

Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

E STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC, MC, V.

ES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.-Fri. 11:30-3. Br Sat.-Sun. noon-5. D daily 5:30-midnight. Pianist nightly from 9:30. Private parties. **(M)** AE, MC, V.

E TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. *Nouvelle cuisine.* Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

HE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. **(E)** AE, CB, DC, MC, V.

AURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

ARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45, L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

LAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5:30-11, Fri.-Sat. to 11:30. S daily til 12:30 a.m. **(M-E) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m. - 1 a.m., Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-noon. L Mon.-Sat. noon-2:30. Br Sun 11-2:45. Tea Mon.-Fri. 3:30-8, Sat.-Sun. from 4. "After 8": Mon.-Fri. 8-1 a.m., Sat. to 2 a.m., Sun. to midnight. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5-11, Fri.-Sat. to 11:30, Sun. 4-11. Bar: Mon.-Thurs. 11:30 a.m.-12:30 a.m., Fri. 11:30-1:30, Sat. 3-1:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

PRONTO RISTORANTE—30 E. 60th St., 421-8151. Casual. Northern Italian. Spcls: fettuccine Pronto, scaloppine Pronto, swordfish with anchovy butter. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Sat. 5-11:30, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. **(M)** AE, DC, MC, V.

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L daily 11:45-3:30. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlik, *chicken Kiev. Res. sug. Open Sun.-Fri.* 11:30 a.m.-12:30 a.m., Sat. to 1:30 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SANDRO'S—420 E. 59th St., 355-5150. Casual. Italian. Spcls: grilled vegetables, ravioli stuffed with sea urchin roe, zampone with polenta, lamb chops with balsamic vinegar. Res. sug. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

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Strolling Guitarists
256 E. 49th St. • Res. 421-5495

TUCANO —333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: petite timbale de pates fraîches à la langouste rose, filet de bar aux poireaux et aux truffes. Res. nec. D Mon.-Wed. 7-midnight, Thurs.-Sat. to 1 a.m. Private parties for 150. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

ZONA ROSA—211 E. 59th St., 759-4444. Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 2 a.m. **(I-M)** AE, CB, DC, MC, V.

Above 60th Street, East Side

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbèd rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

BORDER CAFE—244 E. 79th St., 535-4347. Casual. American-Southwestern. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potatoe salad. Res. sug. D daily 5-midnight. Br Sat.-Sun. 11:30-3:30. **(M)** AE, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, DC, MC, V.

CAMPAGNOLA—1382 First Ave., at 74th St., 861-1102. Dress opt. Northern Italian. Spcls: bronzino, double-cut veal chop, veal Milanese. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-midnight. **(M)** AE, CB, DC, MC, V.

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. D daily 6-1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7-10:30 a.m. Buffet L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 6-11.**(M-E)** AE, CB, DC, MC, V.

DIECI X—1568 First Ave, bet. 81st & 82nd Sts., 628-6565. Jacket required. Northern Italian. Spcls: veal giardino, penne alla vodka, supreme di pollo toscana. Res. sug. D only Mon.-Sat. 5:30-11:30, Sun. 5-11. **(M)** AE, MC, V.

FERRANTE—1294 Third Ave., bet. 74th-75th Sts., 535-3416. Dress opt. Italian. Spcls: chicken Savoy, homemade pasta, veal cardinale. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-midnight, Sat. to 1 a.m. Private parties for 35. Pianist nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. **(I)** AE, CB, DC, MC, V.

GRAND CRU—1160 First Ave., bet. 63rd-64th Sts., 759-8009/8010. Casual. French. Spcls: escargots a la facon de chef, steak aux escargots, paupiette de sole chartreuse, le saumon aux poivres grille beurre blanc. Champagne bar. Res. sug. D only Tues.-Sat. 4:30-2 a.m., Sun.-Mon. to midnight. Br Sat.-Sun. 11:30-4:30. **(M)** AE, CB, DC, MC, V.

HENRY'S 90TH STREET CAFE—1733 First Ave., at 90th St., 831-6615. Casual. American. Spcls: buffalo chicken wings, veal Valdostano, grilled pork chops rosemary, barbecued ribs & chicken. Br Sat.-Sun. noon-4. D Mon.-Fri. 5-midnight, Sat.-Sun. 4-1 a.m. Pianist Wed.-Sun. from 9 p.m. **(I)** AE, DC, MC, V.

LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, cote de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Complete L & D. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanguette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.-Sat. noon-3, Sun. noon-4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. **(M)** No Credit Cards.

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French-Seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7-10. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American-Continental. Spcls: Irish sea scallops, crab ravioli with three cheeses, roast saddle of lamb. Res. sug. L Mon.-Fri. 11:30-3.D daily 5-midnight. Br Sat.-Sun. 11:30-4. Private parties. Outdoor garden. **(M)** AE, DC, MC, V.

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American-Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.-Fri. noon-5. Prix fixe Br Sat.-Sun. 11:30-4. D daily 5-11:30. **(M-E)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: roast duckling, veal piccata, charcoal grilled swordfish, chicken pot-pie, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Sun.-Thurs. 5-12:30 a.m., Fri.-Sat. to 1:20 a.m. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. After theater D Mon.-Thurs. 10:30-12:30. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, lobster, chops, ribs, fresh fish daily. D Mon.-Sat. 5-midnight, Sun. 4-11. 2-hr free parking after 5. **(I-M)** AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. **(M)** AE, CB, DC, MC, V.

PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12:30. **(M)** AE.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental-French. Spcls: duckling ravioli with broccoli sauce, striped bass with two caviars, noisettes of veal with ginger sauce. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30, Sun. to 3:30. D daily 6-10:30. S from 10:30. Pianist daily 8-1. **The Rotunda:** English afternoon tea daily 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7-10:30. L daily noon-2:30. D daily 6:30-10:30. **(E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.- Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. **(M)** AE, DC, MC, V.

SALA THAI—1718 Second Ave., bet. 89th-90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.-Sat. 4:30-11:45, Sun. to 11. **(I-M)** AE, CB, DC.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

TRUFFLES—696 Madison Ave., bet. 62nd-63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30-5. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon -3, Sun 10-4.D Mon.-Sat. 5:30-12:30, Sun. 5-11. **(M-E)** AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC, V.

HISAE'S WEST—20 W. 72nd St., 787-5656. Casual. Japanese-Continental. Spcls: steamed mussels with garlic and tomato, brown rice sushi, mixed vegetables topped with melted cheese, roast L.I. duckling with Grande Marnier sauce, flourless chocolate hazelnut cake. Res. sug. D only Mon.-Sat. 5-midnight, Sun. 4-11. Private parties for 35. **(M)** AE, CB, DC, MC, V.

KIKU SUSHI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi, sashimi, tempura, teriyaki. Res. sug. L daily noon-3. D daily 5:30-11. **(I)** AE, MC, V.

MAYFLOWER—15 Central Park West, bet. 61st-62nd Sts., 581-0896. **Conservatory:** Casual. Continental. Spcls: chicken cordon bleu, baked salmon steak, chicken brazilian, hamburgers. B daily 7-11:30. L daily 11:30-4. D daily 4-midnight. **(M)** AE, CB, DC, MC, V.

RARE FORM—467 Columbus Ave., bet. 82nd & 83rd Sts., 496-0282. Casual. American. Spcls: lamb chops, prime rib, N.Y. strip, broiled red snapper. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11-4. D daily 6-1 a.m. S daily 1 a.m.-3 a.m. Pianist nightly. **(M)** AE, CB, DC.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. Spec. D 5-6:30. **(M)** AE, DC, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. Regional American. Spcls: seafood salad with fresh dill, marinated & grilled baby chicken with herbed butter, spaghettini with shrimp, clams, scallops & mussels in marinara sauce, hamburger. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. 11:30-4:30. Bar til 4 a.m. Glass enclosed café. **(I)** AE, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Maryland spiced hard-crabs, mesquite grilled fresh fish, fresh crab-cake, oysters, mussels, clams. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

Brooklyn

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

ROSSINI'S OF BAYRIDGE—87-12 Fourth Ave., 718-748-4545. Casual. Northern Italian. Spcls: hot antipasto, veal Valdostana, lobster Luchiana. Res. sug. L daily noon-3. D daily 3-midnight. Private parties for 20-75. **(M)** AE, CB, DC, MC, V.

SENIOR'S—37-52 Nostrand Ave., bet. Ave. X & Y, 718-743-5700. Casual. American. Spcls: fresh fish, mushk steak, roast duck with orange sauce. L Mon.-Fri. 11-4. Br Sat.-Sun. 10-3. D daily 4-10. Private parties for 25-200. **(I-M)** AE, MC, V.

Queens

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

WATERS EDGE—44th Drive & the East River, L.I.C., 718-392-4055. Dress opt. Continental. Spcls: feuillete fruit de mer, pheasant sautee with port wine and shallots, broiled veal chop with morel sauce. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight, Sun. 5-11. Br Sun. noon-3. Ent. nightly. **(M)** AE, DC, MC, V.

NIGHTLIFE

EY TO ABBREVIATIONS

E	American Express
B	Carte Blanche
C	Diners Club
C	MasterCard
	Visa

lease check hours and talent in advance. Many laces are forced to make changes at short notice.

Pop/Jazz

MAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil, nightly 6:30-11:30. Mon.-Tues., Hortencio & Co. Wed.-Thurs., Ronaldo & Co. Fri.-Sat., Raquel Lima. Sun., Velma Richter. AE,CB,DC.

LUE NOTE—131 W. 3rd St., 475-8592. Thru 5/19, Oscar Peterson with guest Joe Pass. 5/20, Lee Konitz All-Stars. 5/21-26, Billy Eckstine. Shows at 9 and 11 with an extra show Fri.-Sat. at 1 a.m. AE,MC,V.

HE BOTTOM LINE—15 W. 4th St., 228-7880. 5/15, Whitney Houston. 5/17,18, Suzanne Vega. 5/23, La Bamba & The Hubcaps. No credit cards.

RADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Every Mon.-Sat. pianist Mike Garber plays from 7-9 p.m. Thru 5/18, James Williams. 5/19, Kirk Lightsey. 5/20-25, Fred Hersch with Buster Williams. Sets from 9:45. AE,CB,DC,MC,V.

URGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 5/15, Brazilian Jazz with Kenia & Bob Valdes. 5/16, Bob Cunningham with Melvin Sparks. 5/17,18, Jimmy Ponder & Scott Lee. 5/19, Amsterdam Avenue Spring Festival. 5/20, Freddy Bryant Duo. 5/21, Sue Holloran & Dave LaLLama. Music from 9:30. AE,MC,V.

AJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., The Bourbon St. Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music Wed.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-midnight. AE,DC, MC,V.

AGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish *Sessions*. 5/18, The Mac Benford Band. Shows at 9. No credit cards.

DDIE CONDON'S—144 W. 54th St., 265-8277. Mon. & Tues., Ed Polcer's Midtown North. Wed.-Sat., Balaban & Cats. 5/19, George Kelly & The Jazz Sultans. Music from 8:30. AE,DC,MC.

AT TUESDAY'S—190 Third Ave., 533-7902. Thru 5/19, Stan Getz Quartet. 5/20, Les Paul Trio. 5/21-26, Adam Makowicz with Tony Purrone, Ray Drummond, Akira Tana. Nightly at 9 & 11 with extra shows on Fri.-Sat. at 1 a.m. AE,MC,V.

OLK CITY—130 W. 3rd St., 254-8449. 5/15, The Drongoes. 5/17, Livingston Taylor. 5/18, Frank Christian; Nancy Griffith. 5/19, Jeff Robins; Pat Troiani; Mark Wayne Glassmire; John Carey. 5/20, Poez. 5/22, Jeff Waryan. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 5/15,16, Kevin Eubanks Duo. 5/17,18, Kevin Eubanks Trio. 5/19,20, Bliss Rodriguez. 5/21,22, Kuni Mikami with Vishnu Wood. **Upstairs:** 5/16 at 8:30, comedy night with Mario Cantone followed by Pinko Comedy Review - *The Artist in Spite of Himself.* AE,MC,V.

GREGORY'S—63rd St. & First Ave., 371-2220. Wed.-Sun. 10-3 a.m., Attila Zoller Trio. Mon. 10-3, Brooks Kerr Duo. Tues. 10-3, Chuck Wayne Trio. Sun., 5-10, singer-pianist Brooks Kerr. Mon.-Fri., 5-10, singer-pianist Sorrow Astrasa. AE,CB,DC,MC,V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.-Sat. from 7:30-12:30 a.m., in addition from 4-9, Don Friedman plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4-9, and Mon. 7:30-12:30. AE,DC,MC,V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room. Thru 5/18, pianist Lou Levy with Steve Gilmore on bass. 5/21-25, pianist Cedar Walton with Ron Carter on bass. Music Tues.-Sat. from 10 p.m. AE,MC,V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. Thru 5/19,21-26, Ahmad Jamal. 5/20, Toshiko Akiyoshi's *New York Jazz Orchestra featuring Lew Tabackin.* Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9. AE,MC,V.

MICHAEL'S PUB—211 E. 55th St., 758-2272.Thru 5/25, *The Legend of Joe Venuti's Blue Four,* featuring Andy Stein, Frank Vignola, Bob Kindred, and Ted Rosenthal, Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band. Closed Sundays. AE,DC,MC,V.

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Bar-Continental restaurant. 5/15,22, Nina Menge. 5/16, Wendy Luck. 5/17, Phoebe Legere. 5/18, Dorothy Stallworth. 5/19, Jil McManus. 5/20,21, John Weiss. Music from 9:30. AE, CB, DC, MC, V.

PIZZAPIAZZA— 785 Broadway, at 10th St., 505-0977. Pianist Terry Waldo plays ragtime and hot jazz of the 20's, every Thurs., 8:30-12:30, Fri.-Sat. 9:30-1:30 a.m. AE, MC, V.

RASCALS—1286 First Ave., at 69th St., 734-2862. Mon. & Wed., Robert Sheer Jazz Duo. Tues., singer-pianist Artur Santana. Thurs., Danny Mixon and Lyle Atkinson Jazz Duo. Sun., jazz-pianist Edward Marks. *Music from 9 p.m.* AE, MC, V.

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Every Wed. at 8:30, singer Cathy Chamberlain with Howie Wyeth on piano. Thurs., pianist Carolina Shout. Sat., pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 5/15, B.B. Kings. 5/17, Otis Day and the Nights. 5/18, The Beat Farmers. 5/20, Katrina and the Waves. 5/22, 'Til Tuesday. 5/23, Show of Hands; John Hiatt. No credit cards.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 5/15, Red Light District; Dead Flowers. 5/16, Viva La Rue. 5/17, *LaZoo; Local Colour.* 5/18,19, *That lovable,* laughable Auntie Matter in *Disgustin' Space Lizards.* 5/22, Whats the Deal. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun 3-7. Thru 5/19, The Dirty Dozen. 5/20, Gil Evans' Orchestra. 5/21-26, Pharoah Sanders. AE,MC,V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with excellent entertainment. *Alyson Williams and Friends - The Music of the Sixties,* starring Alyson Williams, Tues.-Sat. at 9 & 11. AE,DC,MC,V.

TRAMPS—125 E. 15th St., 777-5077. 5/21, The *Feetwarmers. Shows from 9 p.m. No credit cards.*

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 5/20, Jerry Gonzalez and Ft. Apache Band; Bobby Rodriguez y La Nueva Compania with guest soloist Ronnie Cuber. Music from 9 p.m. **Terrace:** Stanley Cowell and Reggie Workman nightly, except Mon, from 9:30 p.m. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 5/19, Milt Jackson Quartet. 5/20, Mel Lewis & The Jazz Orchestra. 5/21-26, Lester Bowie Quintet. Shows at 10, 11:30, & 1 a.m.No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. Thru 5/18, Big Nick Nicholas and Richard Williams on trumpet and Greg Bandy on drums. 5/19,20, The Ronny Cole Quartet featuring Joel Perry on guitar. 5/21-26, The Chico Hamilton Quintet. MC,V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.-Sat. at 8, Sun. at 7. Thru 5/18, pianist John Hicks with Ray Drummond on bass. 5/21-25, pianist Kirk Lightsey with Cecil McBee on bass. AE.

Country/Western

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 5/15, Curtis Mayfield. 5/16, Dave Mason. 5/17,18, Carter Brothers; Tommie Joe White. 5/19, Son Seals. 5/20, Mel McDaniels. 5/23, Commander Cody. AE,CB,DC,MC,V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hang-out. AE,DC,MC,V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. Thru 5/19, comedian Bill Maher, Tues.-Thurs., Sun. at 9, Fri.-Sat. at 9 & 11:30. 5/21-26, Paul Provenza. AE,MC,V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE,MC,V.

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 5/16,20-23, comedian Jackie Mason with Danny Curtis, and The Dangerfield Trio, Mon.-Thurs. at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight. AE,CB,DC,MC,V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Ron Darian, John Mendoza, Uncle Dirty. Sun.-Thurs. 8-4 a.m., Fri. & Sat. two shows at 8 & midnight. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sat. from 8 p.m. No credit cards.

MONKEY BAR—60 E. 54th St. (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues., Danny Curtis. Wed.-Sat., Marian Paige and Mel Martin. Closed Sun. AE,CB,DC,MC,V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Jo Monte and singer Pamela Smith. Thurs., magician Devlin and comedian Terry Day. Fri., magician Imam and comedian/singer Guy Davis. Sat., magicienne Bunnie Collins and magician Eric DeCamps. Shows Tues.-Thurs. at 9:30, Fri. & Sat. at 9 & 11:30. AE,MC,V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE,CB,DC,MC,V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. AE.

BRASIL BRASIL—50 W. 72nd St., 873-0437. Restaurant with music for dancing. Every Wed. & Thurs. from 7-1 a.m., singer-guitarist Reuben Galindo. Fri. & Sat. from 10-4 a.m., Latin Revue. AE, MC, V.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Thurs.-Sat. from 10 p.m.-4 a.m. AE,MC,V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 5/25, Glen Covington Trio alternating with singer-pianist Tommy Furtado. Nightly except Sun., at 10 p.m., midnight and 2 a.m. AE,CB,DC.

PRIVATE EYES—12 W. 21st St., 206-7770. Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open nightly from 10 p.m. - 4 a.m. AE.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat. 6-midnight with a lively disco from 10:30 p.m. AE,CB,DC,MC,V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE,V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 5/15, Frank Ferrucci. 5/16, Twins 7-7 and the Black Ghosts Int'l. 5/17, Pe de Boi - power samba band. 5/18, Loremil Machado and the Sarava Bahia Band. 5/19, Clau-

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dio Roditi. 5/21,22, The Girl from Ipanema - Astrud Gilberto. AE,V.

VISAGE—**610 W. 56th St.**, 247-0612. New York's newest disco club with live entertainment including pool and ice shows. Open Tues.-Sat. 10 p.m.-4 a.m. AE, DC, MC, V.

Floor Shows/Cabaret

THE BALLROOM—**253 W. 28th St.**, 244-3005. Blossom Dearie sings every Wed.-Sat. at 6:30...*Hollywood Opera,* a musical lampoon of the great Hollywood movies, featuring Camille Saviola, Mary Cleere Haran and Perry Arthur, Wed.-Sat at 9... Collins and Friedman, Thurs.-Sat. at 11...Tues. at 9, Bad Attitudes, four women comedy and singing group, in *Ballroom Briefs.* AE,MC,V.

CAFE VERSAILLES—**151 E. 50th St.**, 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Panache,* produced by Georges Reich featuring gorgeous showgirls, French female impersonators, exotic production numbers, and specialty acts, nightly at 9, followed by the spirited music of Greece with Mimis Plessas, Dimitri Tamposis, and Cleo Kotroni, Tues.-Sun. at 11:30 & 1:30. Pianist Ingrid Neilson plays Mon.-Fri. 5-8. AE,CB,DC,MC,V.

CHIPPENDALES—**1110 First Ave., at 61st St.**, 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

FREDDY'S SUPPER CLUB—**308 E. 49th St.**, 888-1633. Restaurant/bar. Thru 5/18, singer Barbara Rankin, Mon.-Thurs. at 8:30, Fri.-Sat. at 10, followed by comedienne Marcia Lewis, Tues.-Thurs. at 11, Fri.-Sat. at midnight. 5/20-6/1, Sheila Smith followed by Amanda McBroom. AE,MC,V.

IBIS—**151 E. 50th St.**, 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE,CB,DC,MC,V.

PALSSON'S—**158 W. 72nd St.**, 595-7400. Continental restaurant. *Forbidden Broadway 1985,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Davis Gaines, Herndon Lackey, Nora Mae Lyng and Jan Neuberger, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. AE,CB,DC,MC,V.

PARK TEN—**10 Park Ave., at 34th St.**, 889-1310. Supper club. Thru 5/25, Rosemary Clooney, Tues.-Thurs. at 10, Fri.-Sat. at 9 & 11. AE,CB,DC,MC,V.

RAINBOW GRILL—**30 Rockefeller Plaza, 65th floor**, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, 5/14-26, Bobby Rosengarden and his Orchestra, play for dancing, nightly except Mon. AE,CB,DC,MC,V.

Hotel Rooms

ALGONQUIN—**59 W. 44th St.**, 840-6800. **Oak Room:**Thru 6/29, Julie Wilson performs a cavalcade of cabaret songs, Tues.-Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. AE,CB,DC,MC,V.

CARLYLE—**Madison Ave. & 76th St.**, 744-1600. **Cafe:** Intimate supper-club/bar. Thru 6/29, singer-pianist Bobby Short with Beverly Peer on bass and Robbie Scott on drums, Tues.-Sat. at 10 & midnight. Every Sun. & Mon., from 9-1 a.m., dinner and dancing to the Big Band Sounds of Vince Giordano's Nighthawks. **Bemelmans Bar:** Thru 6/29, Barbara Carroll plays Tues.-Sat. at 10 p.m. AE,CB,DC,MC,V.

DORAL TUSCANY—**120 E. 39th St.**, 686-1600. **Da Vinci:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Fri. 7-11 p.m. AE,CB,DC,MC,V.

GRAND HYATT—**Park Ave., at 42nd St.**, 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Paul Roth, Tues.-Sat. 5-1 a.m. Pianist Earl Rose plays Mon. 5-1 a.m. AE,CB,DC,MC,V.

HILTON—**53rd St. & Sixth Ave.**, 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **The Pursuit of Happiness:** Nightclub with video entertainment and dancing, Mon.-Thurs. 4 p.m.-3 a.m., Fri.-Sat. 4-4 a.m. AE,CB,DC,MC,V.

INTER-CONTINENTAL—**111 E. 48th St.**, 421-0836. **Barclay Terrace:** Pianist Richard Siegel plays, Mon.-Fri. 5:30-10:30. AE,CB,DC,MC,V.

PLAZA—**Fifth Ave., at 59th St.**, 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Sun.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. AE,CB,DC,MC,V.

REGENCY—**540 Park Ave., at 61st St.**,759-4100. **Regency Lounge:** Pianist Tommy Furtado plays every Mon.-Fri. from 5:30-7:30, Keith Ingram takes over at 7:30 til 1:30. AE,CB,DC,MC,V.

SHERRY NETHERLAND—**781 Fifth Ave.**, 759-9020. **Le Petit Cafe:** Pianist Ed Goldman plays music of Gershwin, Ellington, Ravel, Debussy, Billy Joel, Stevie Wonder, and more! Tues.-Sat. 7:30-1 a.m. AE,DC,MC.

WALDORF-ASTORIA—**Park Ave. & 50th St.**, 355-3000. **Peacock Alley:** Pianist Rene Martel plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8-1 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento perform Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein, Fri.-Mon. 5:30-8:30. AE,CB,DC,MC,V.

Background Music

APPLAUSE—**40th St. & Lexington Ave.**, 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Wed.-Sat. from 7:30. Marcy Stein sings & plays Mon.-Tues. AE,DC,MC,V.

THE BACK PORCH—**488 Third Ave., at 33rd St.**, 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE,CB,DC,MC,V.

MARIANAS—**986 Second Ave., bet. 52nd & 53rd Sts.**, 759-4455. Continental restaurant. Pianist-singer Wayne Lanchester Mon.-Wed. from 6 p.m. Sammy Goldstein plays Thurs.-Sat. from 7:30. AE,CB,DC,MC,V.

Piano Rooms

BACKSTAGE AT HISAE'S—**318 W. 45th St.**, 489-6100. Continental restaurant. Pianist Donald Coren alternates with Rick Jensen every Tues.-Sat. from 8-1 a.m. AE,MC,V.

BROADWAY JOE—**315 W. 46th St.**, 246-6513. Restaurant/piano bar. Singer-songwriter-pianist Effie Jansen, Tues.-Sat. 9-1 a.m. AE,CB,DC,MC,V.

DON'T TELL MAMA—**343 W. 46th St.**, 757-0788. 5/15, Cyndy Taylor; Leola Harlow; Jenifer Lewis. 5/16, Molly Scates; Allison McKay; Jenifer Lewis. 5/17,18, Allison McKay; Jenifer Lewis. 5/19, Nan Mason; Toba Sherwood. 5/20, Steve Gunderson. 5/21, Andre Montgomery. Shows at 8:30 & 11. No credit cards.

HANRATTY'S—**1754 Second Ave.**, 289-3200. Sun., Jane Jarvis. Mon., Dick Hyman. Thru 5/18,21-25, Tom McDermott. AE.

JOES PIER 52—**163 W. 52nd St.**, 245-6652. Pianist Romaine Brown with Jimmy Butts on bass, Mon.-Sat. 8-1 a.m. AE,CB,DC,MC,V.

LA CAMELIA—**225 E. 58th St.**, 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.-Sat. 10-2 a.m. AE,MC,V.

LES TUILERIES—**40 Central Park South**, 832-3835. Art-deco restaurant/piano-bar with singer-pianist-composer Ann Hampton Callaway performing every Tues.-Sat. from 9-1 a.m. AE,CB,DC,MC,V.

LE VERT GALANT—**109 W. 46th St.**, 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Thurs. from 7. Bryon Sommers takes over on Fri. & Sat. AE,CB,DC,MC,V.

THE MAESTRO—**58 W. 65th St.**, 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.-Sun. from 8 p.m. AE, MC, V.

NICKELS—**227 E. 67th St.**, 794-2331. Continental restaurant. Singer-composer-pianist Charles DeForest, Tues.-Sat. from 8 onwards. AE,DC,MC,V.

RUPPERT'S—**Third Ave. at 93rd St.**, 831-1900. Piano bar/restaurant. Tues., Rebecca Koborie. Wed. & Sat., Bobbi Miller. Thurs., Bucky Bucholtz. Fri., Charlene Bryant. Music from 8. AE,DC,MC,V.

WEST BOONDOCK—**Tenth Ave., at 17th St.**, 929-9645. 5/15,20-22, Paul Hastil. 5/16-19, Lucy Galliher. Nightly 7:30-1:30 a.m. AE,CB,DC,MC,V.

RADIO HIGHLIGHTS

Wed., May 15

00/WNCN—Haydn: m #94 in G, "Surprise"; **›pland:** Billy the Kid.

NYC—Mayuzumi: rvana Sym; **Monk:** ıblet.

04/WQXR-AM/FM— **eber:** Invitation to the ınce; **Telemann:** Cto in for Recorder, Flute, rings & Continuo).

00/WNCN— **chaikovsky:** Voyevode, p. 78; **Mozart:** *Sonata* r 2 Pianos in B-Flat; **erlioz:** Le Corsaire Ov, p. 21.

00/WNCN—Chopin: octurnes; **Vivaldi:** Cto r Oboe, Bassoon & rings in G.

00/WNYC—Rossini: ns of My Old Age, cerpts; **P. D. Q. Bach:** ıe Seasonings.

03/WQXR-AM/FM— **. Haydn:** Sym #39 in F; **ık:** A Fairy Tale (Suite): ›ve Music; **Hummel:** ›ndo for Piano, Op. 120.

00/WNCN—Mozart: ndante for Flute & Orch C; **Telemann:** Cantata, Deine Toten werden ben"; **Leclair:** Scylla et laucus: Suite.

NYC—Brooklyn cademy of Music hamber Music. **Haydn:** ring Trio in G, Op. 53; **chubert, Schumann, achmaninoff:** *Songs;* **vorak:** Piano Qnt in E-at, Op. 87 (Upshaw, vensen, Nickrenz, esser, Lipkin).

06/WQXR-AM/FM— **lozart:** Sym #40 in g; **'agner:** otterdammerung: egfried's Funeral Music.

:00/WNCN—Young oncert Artists. Endellion ring Quartet. **Mozart:** t in B-Flat; **Bartok:** Qt 3; **Beethoven:** Qt #14 in Op. 131.

:06/WQXR-AM/FM— oung Artists Showcase ith Robert Sherman.

Thurs., May 16

:00/WNCN— **eethoven:** Sonata for iano #28 in A, Op. 101; **chumann:** Manfred, p. 115: Ov; **Alkan:** estin d'Esope, Op. 39.

'NYC—An afternoon ith Vivian Perlis.

:04/WQXR-AM/FM— **Stamitz:** Sinfonia in A; **alla:** Suite Populaire spagnole; **Vivaldi:** Cto in for Strings & arpsichord.

:00/WNCN—Borodin: octurne for Strings; **chubert:** Qt #5 in B-lat; **M. Haydn:** Cto for rumpet in C.

6:00/WNCN—Wagner: Tristan and Isolde: Prelude to Act III; **J. C. Bach:** *Sym in D, Op.* 18, #4.

7:00/WNYC—New Jersey Symphony Orchestra. **Borodin:** Ov, Prince Igor; **Stravinsky:** Firebird Suite; **Brahms:** Piano Cto #2 (Firkusny/Shostakovich)).

7:03/WQXR-AM/FM— **Vivaldi:** Flute Cto in F, Op. 10, #1, "Storm at Sea"; **Sullivan:** Victoria and Merrie England, Ballet Suite #1.

8:06/WQXR-AM/FM— **Sibelius:** Sym #2 in D.

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. Katia and Marielle Labeque, pianists. **Debussy:** En blanc et noir; **Gershwin:** An American in Paris.

9:06/WQXR-AM/FM— Mobil's Memoirs in Music. Portraits of great men and *women, etched in music.*

Fri., May 17

3:00/WNCN—Albeniz: Cantos de Espana, Op. 232: Cordoba; **Beethoven:** Sonata for Piano #8 in c, Op. 13, "Pathetique"; **D. Scarlatti:** Sonatas for Harpsichord.

WNYC—Paine: Mass.

4:04/WQXR-AM/FM— **Ravel:** Bolero; **Handel:** Trio Sonata in F, Op. 2, #4; **Mozart:** Rondo in C; **Trad. Spanish:** Danza Rapsodica.

5:00/WNCN—Bach: *Brandenburg Cto #3 in G;* **Quantz:** Sonata for Flute & Continuo in D, Op. 2, #1.

6:00/WNCN—Bach: Cto for Harpsichord #5 in f; **Kabalevsky:** Piano Pieces for Children, Op. 39; **Geminiani:** Sonata X in E, Op. 1.

7:00/WNYC—The Opera Box. Opera and the history of singing in the 20th century.

7:03/WQXR-AM/FM— **C. P. E. Bach:** Sym in G; **Bartok:** 15 Hungarian Peasant Songs; **Ravel:** Menuet antique.

8:00/WNCN— **W. F. Bach:** Duo for 2 Flutes #4 in F; **Rameau:** Concert en Sextuor #6 in g; **Purcell:** Magnificat and Nunc dimittis in g.

WNYC—Wagner: The Flying Dutchman.

8:06/WQXR-AM/FM— **Beethoven:** *Violin Cto in* D.

9:00/WNCN—Liszt: Malediction for Piano & String Orch; **L. Mozart:** Cto for Trumpet in D; **Schubert:** Marches caracteristiques for Piano Four Hands in C, Op. 121.

Sat., May 18

10:00 a.m./WNCN— **Schubert:** Trio #1 in B-Flat; **Tchaikovsky:** Cto for Piano #1 in b-flat, Op. 23.

WNYC—Ibert: Escales; **Schumann:** Piano Qt in E-Flat, Op. 47.

10:04 a.m./WQXR-AM/FM—Torelli: Sonata in G for Trumpet & Strings; **Saint-Saens:** Cello Cto #1 in a; **Delius:** Sleigh Ride (Winternacht).

11:00 a.m./WNCN— **Mozart:** Sym #29 in A; **Wassenaer:** Cto **Armonico in G; Turina:** Oracion del Torero, Op. 34.

WNYC—Zemlinsky: String Qt #1 in A, Op. 4; **Schoenberg:** 2 Songs, Op. 1; **Bach:** Canons.

11:05 a.m./WQXR-AM/FM—Vivaldi: The Four Seasons: Winter; **Schubert:** Sym #4 in c, "Tragic."

12:00/WNCN—Avison: Cto Grosso #6 in D after D; **Tchaikovsky:** Francesca da Rimini, Op. 32; **Paderewski:** Melody, Op. 16, #2.

WNYC—Library of Congress Chamber Music. The Juilliard String Quartet. **Schubert:** String Qt in g; **Martino:** Quartet (1983); **Beethoven:** Qt in F, Op. 135.

12:05/WQXR-AM/FM—Corelli: Cto Grosso in F, Op. 6, #6.

1:00/WNCN—Janacek: Mladi; **Beethoven:** Piano Trio #6 in B-Flat, Op. 97, "Archduke."

2:05/WQXR-AM/FM— Lyric Opera of Chicago. Ferdinand Leitner, conductor. With tenor Francisco Araiza, soprano Ruth Welting, bass Kurt Moll, tenor David Gordon, soprano Georgine Resick. **Mozart:** The Abduction From the Seraglio.

3:00/WNCN—Haydn: Sym #75 in D; **Debussy:** Pour le piano suite.

WNYC—New Sounds. **Connors:** Feet First, Frog Stroke; **Lentz:** Point Conception, excerpt.

5:00/WNCN—Debussy: Danses sacrees et profanes for Harp & Orch; **Beethoven:** Egmont, Op. 84: Ov; **Chopin:** Rondo for Piano & Orch, Op. 14, "Krakowiak."

6:04/WQXR-AM/FM— **Vivaldi:** The Four Seasons: Summer; **Poulenc:** Sonata for Flute & Orch; **R. Strauss:** Till Eulenspiegel's Merry Pranks.

7:00/WNCN— Anniversary Concert. Peter Mennin, Birgit Nilsson, Eric Satie. **Sibelius:** Songs; **Mennin:** Canto for Orch; **Weber:** Oberon: Ozean du Ongeheuer!; **Satie:** Gnossienne #3.

8:00/WNCN—Artist's Image. Rafael Kubelik, conductor. **Smetana:** Ma Vlast: From Bohemia's Meadows and Forests; **Mussorgsky:** Pictures at an Exhibition.

9:00/WNCN—Saturday Night Opera. **Smetana:** Bartered Bride.

9:04/WQXR-AM/FM— The Cleveland Orchestra. Yoel Levi, conductor. With pianist Eunice Podis. **Berio:** La Retirata Notturna di Madrid; **Beethoven:** Piano Cto #3 in c, Op. 37; **Holst:** The Planets, Op. 32.

9:30/WKCR—Leyla Gencer Celebration. **Donizetti:** Lucrezia Borgia (Gencer, Aragall, Rota, Petri/Molinari-Pradelli).

Sun., May 19

9:04 a.m./WQXR-AM/FM—Mozart: Sym #38 in D, "Prague"; **Dvorak:** String Qt #6 in F, Op. 96, "American"; **Bach:** Clavier Cto #8 in d.

10:00 a.m./WNCN— Classic Guitar. **Giuliani:** Cto for Guitar, Strings & Timpani in A; **Vivaldi:** Cto for 4 Guitars in b; **Sanz:** Suite Espanola.

WNYC—Composers play their own. Piano performances by Prokofiev, Shostakovich, Bartok, *Bolcom,* and others.

12:00/WNYC— Chamber Music Society of Lincoln Center. The Emerson String Quartet. **Haydn:** String Qt in g, Op. 74, #3; **Berg:** Lyric Suite.

1:00/WNCN—Chicago Symphony Orchestra. Claudio Abbado, conductor. With soprano Ellen Shade, violinist Pinchas Zukerman. **Berg:** Seven Early Songs (1928); Violin Cto (1935); Altenberg Lieder, Op. 4; Three Pieces for Orch, Op. 6.

2:00/WNYC—Walton: Sym #1.

2:05/WQXR-AM/FM— Italy in Music with George Jellinek. The Puccini Dynasty.

3:00/WNYC—New Sounds. Music by Pat Metheny.

3:04/WQXR-AM/FM— New York Philharmonic. Klaus Tennstedt, conductor. With pianist Bella Davidovich. **Beethoven:** Coriolan Ov; Piano Cto #4 in G, Op. 58; **Dvorak:** Sym #9 in e, Op. 95, "New World."

4:00/WNCN—Saint-Saens: Cto for Violin #3 in b, Op. 61; **Byrd:** Motet, "Beati Mundo Corde."

6:00/WNYC— **Shostakovich:** Sym #10 in e.

6:05/WQXR-AM/FM— **Vivaldi:** Cto in a for 2 Violins & Orch; **Rameau:** Le Temple de la Gloire, Suite #1.

7:00/WNCN— Anniversary Concert. *Richard Wagner.* The Flying Dutchman: Verloren, ach, verloren; Tannhauser: Arias; Siegfried: Nothung, Nothung, neidliches Schwert; Siegfried Idyll; Lohengrin: Prelude to Act III.

WNYC—Dvorak: String Qt in d.

8:00/WNYC—The Los Angeles Philharmonic. **Tippett:** Cto for Double *String Orch;* ***Barber:*** Violin Cto; **Brahms:** Sym #2.

8:05/WQXR-AM/FM— Delta Opera House. **Verdi:** Macbeth (Bruson, Zampieri, Shicoff, Lloyd, *Chorus & Orch of* Deutsche Opera, Berlin/Sinopoli).

Mon., May 20

3:00/WNCN—Vivaldi: Cto for Oboe, Strings & Continuo in F; **Mendelssohn:** Cto for Violin in e, Op. 64; **Gervaise-Attaignant:** Renaissance Dances.

WNYC—New, Old, & Unexpected. Critic's Choice: David Sterritt of the Christian Science Monitor is the guest.

4:04/WQXR-AM/FM— **Beethoven:** Violin Cto Movement in C; **Liszt:** Annees de Pelerinage, 1st Year in Switzerland: Vallee d'Obermann.

5:00/WNCN— **Beethoven:** Variations on "Se vuol ballare" in F; **Ponchielli:** La Gioconda: Dance of the Hours.

6:00/WNCN— **Mendelssohn:** Hebrides Ov, Op. 26, "Fingal's Cave"; **Holst:** Suite in F, Op. 28, #2.

7:00/WNYC—Bizet: Petite Suite from "Jeux d'enfants"; **Kapr:** String Qt #6.

7:03/WQXR-AM/FM— **Paganini:** Sonata Varsavia; **Mozart:** Serenade #9 in D.

8:00/WNYC—Bach Mondays. From Symphony Space. The St. John Passion (Bensman, Dooley, Fitz, Bogdan, Stewart, Howard, Amore Artis Chamber Choir & Chamber Orch/Somary).

8:06/WQXR-AM/FM— ***Mozart:*** *La Clemenza di* Tito: Ov; **Franck:** Sym in d.

9:00/WNCN—Great Concerts from the Y. Recorded at the 92nd Street Y. Daniel Barenboim, pianist. **Schubert:** Sonata in G, Op. 78; **Liszt:** Petrarch Sonnets, #47, #104, #123; Dante Sonata.

9:06/WQXR-AM/FM— The Boston Symphony Orchestra. Seiji Ozawa, conductor. With violist Burton Fine, cellist Yo-Yo Ma. **Brahms:** Serenade #1 in D, Op. 11; **R. Strauss:** Don Quixote.

Tues., May 21

3:00/WNCN—Vorisek: Sinfonia in D; **Rimsky-Korsakov:** Russian Easter Ov, Op. 36.

WNYC—New, Old, & Unexpected. Serialism can be fun. **Wuorinen:** Percussion Sym; **Stravinsky:** The Owl & the Pussycat.

4:04/WQXR-AM/FM— **Mozart:** Sym #6 in F; **Chopin:** Rondo in C for 2 Pianos; **Grieg:** Symphonic Dance #3.

5:00/WNCN— **Tchaikovsky:** Cto for Piano #3 in E-Flat, Op. 75; **Sarri:** Cto in a; **Liszt:** Hungarian Rhapsody #2 in c-sharp.

6:00/WNCN— **Telemann:** Cto for Trumpet in D; **Mozart:** Abduction From the Seraglio: Suite; **Saint-Saens:** Introduction & Rondo Capriccioso, Op. 28.

7:00/WNYC— **Chausson:** String Qt; **Vaughan Williams:** Songs of Travel.

7:03/WQXR-AM/FM— **Bach:** Sonata # 5 in f for Violin & Harpsichord; **Strauss:** Wine, Women & Song.

8:00/WNCN—Steven Lubin, pianist and fortepianist, live from the WNCN Performance Studio.

WNYC—Stravinsky: Le Chant du rossignol; **Martin:** Guitare.

8:06/WQXR-AM/FM— **Gabrieli:** Sonata XIII; **Rachmaninoff:** Sym #1 in d.

9:00/WNCN—F. Couperin: Cto for 2 Flutes in G; **Liszt:** Mephisto Waltz #1.

9:06/WQXR-AM/FM— The Philadelphia Orchestra. Kurt Masur, conductor. **Shostakovich:** Sym #1 in F, Op. 10; **Bruckner:** Sym #3 in d.

nless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION

Daytime, May 15–17 and 20–21

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Ⓢ **SHOWTIME**
212-708-1600
Ⓦ **WOMETCO (WHT)**
800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
② Daybreak
④ Today in New York
⑤ New Zoo Revue
⑦ World News This Morning
⑪ Civic Programming (except Mon)
Mon/Tom and Jerry
Ⓗ Fri, Tue/**Movie:** Tubby the Tuba
Mon/**Movie:** Somewhere, Tomorrow
Ⓢ Tue/The Flying Karamazov Brothers

6:30
② ④ News
⑤ Fat Albert and the Cosby Kids
⑨ Jimmy Swaggart
⑪ Great Space Coaster
Ⓗ Thu/The Berenstain Bears Play Ball (cc)
Ⓢ Thu/**Movie:** Nobody's Boy
Mon/**Movie:** Benji

6:35
Ⓗ Wed/My Father, My Rival

7:00
② Morning News
④ Today
⑤ Bugs and Porky
⑦ Good Morning America
⑨ 700 Club
⑪ Heathcliff
Ⓗ Thu/Emma and Grandpa: Spring
Ⓢ Fri/The Wrong Way Kid
Tue/**Movie:** Octopussy (cc)

7:30
⑤ Plastic Man
⑪ Scooby Doo
Ⓗ Wed/Fraggle Rock
Thu/The Not-So-Great Moments in Sports
Fri/**Movie:** Spacehunter: Adventures in the Forbidden Zone
Mon/Video Jukebox
Tue/The Berenstain Bears Play Ball (cc)
Ⓢ Wed/Little Friend

8:00
⑤ Woody Woodpecker
⑨ Civic Programming
⑪ Voltron
Ⓗ Wed/**Movie:** Tootsie (cc)
Mon/**Movie:** Iceman
Tue/**Movie:** Super Fuzz
Ⓢ Thu/**Movie:** The Beastmaster
Fri/**Movie:** Coma
Mon/**Movie:** The Return of a Man Called Horse

8:30
⑤ Flintstones
⑨ Straight Talk
⑪ Superfriends
Ⓗ Thu/**Movie:** Benji
Ⓢ Wed/**Movie:** Benji

9:00
② All New Let's Make a Deal
④ Donahue
⑤ Brady Bunch
⑦ Morning Show
⑪ Happy Days
Ⓗ Fri/USA for Africa: The Story of "We Are the World"
Ⓦ Wed/**Movie:** Baby Doll
Thu/**Movie:** Under Fire
Fri/**Movie:** Trading Places
Tue/**Movie:** National Lampoon's Class Reunion

9:15
Ⓦ Mon/**Movie:** The Ballad of Gregorio Cortez

9:30
② Anything for Money
⑤ Gilligan's Island
⑨ News
⑪ Laverne and Shirley

10:00
② $25,000 Pyramid
④ Facts of Life
⑤ I Love Lucy
⑨ Romper Room
⑪ Odd Couple
Ⓗ Wed/**Movie:** High Road to China (cc)
Thu/**Movie:** Tank (cc)
Fri/**Movie:** The Jazz Singer (1980)
Mon/**Movie:** Willy Wonka and the Chocolate Factory
Tue/**Movie:** Broadway Danny Rose (cc)
Ⓢ Wed/**Movie:** Happy Anniversary
Thu/**Movie:** The Last Time I Saw Paris
Fri/**Movie:** Lovely to Look At
Mon/**Movie:** Happy Anniversary
Tue/**Movie:** Ladybug, Ladybug

10:30
② Press Your Luck
④ Sale of the Century
⑤ Make Room for Daddy
⑦ Comedy Take
⑪ Family

10:45
Ⓦ **Movie:** Octopussy

11:00
② Price Is Right
④ Wheel of Fortune
⑤ All in the Family
⑦ All Star Blitz
⑨ Bewitched
Ⓦ Wed/**Movie:** Harry & Son
Fri/**Movie:** National Lampoon's Vacation
Mon/**Movie:** Mike's Murder
Tue/**Movie:** Footloose

11:30
④ Scrabble
⑤ Rituals
⑦ Family Feud
⑨ I Dream of Jeannie
⑪ Best Talk in Town
Ⓗ Tue/The Not-So-Great Moments in Sports
Ⓢ Wed/Paper Chase
Mon/**Movie:** Cat on a Hot Tin Roof (1984) (cc)
Ⓦ Thu/**Movie:** Rope

12 NOON
② Body Language
④ Super Password
⑤ Midday
⑦ Ryan's Hope
⑨ ⑪ News
Ⓗ Wed/Video Jukebox
Thu/**Movie:** The Sting II
Fri/**Movie:** The Looney, Looney, Looney Bugs Bunny Movie
Mon/**Movie:** The Sign of the Four
Ⓢ Thu, Tue/**Movie:** Tex
Fri/**Movie:** Iceman

12:30
② Young and the Restless
④ Search for Tomorrow
⑦ Loving
⑪ Wed/**Movie:** Come Back, Charleston Blue (1972). Jonelle Allen, Godfrey Cambridge.
Thu/**Movie:** The Wheeler Dealers (1963). James Garner, Lee Remick. Millionaire Garner garners Remick.
Fri/**Movie:** Corvette Summer (1978). Mark Hamill, Annie Potts.
Mon/**Movie:** Requiem for a Heavyweight (1962). Anthony Quinn, Jackie Gleason. Boxer down for the count on the canvas of life. Watch for young Ali.
Tue/**Movie:** The Swimmer (1968). Burt Lancaster, Kim Hunter. Family man uses neighbors' pools to swim across suburban Connecticut countryside—a surreal, overlooked beauty, from John Cheever short story.
Ⓗ Wed/**Movie:** A Midsummer Night's Sex Comedy
Tue/**Movie:** Smokey and the Bandit Part 3

1:00
④ Days of Our Lives
⑤ Hour Magazine
⑦ All My Children
⑨ Return of the Saint
Ⓦ Wed/**Movie:** Moscow on the Hudson
Thu/**Movie:** Hot Dog . . . the Movie
Fri/**Movie:** Killpoint
Mon/**Movie:** Curtains
Tue/**Movie:** Making the Grade

1:30
② As the World Turns
Ⓗ Fri/**Movie:** Trenchcoat (cc)
Ⓢ Wed/**Movie:** My Foolish Heart

2:00
④ Another World
⑤ News Headlines
⑦ One Life to Live
⑨ Joker's Wild
Ⓗ Wed/**Movie:** Iceman
Thu/**Movie:** Tex
Mon/USA for Africa: The Story of "We Are the World"
Tue/**Movie:** High Road to China (cc)
Ⓢ Thu/**Movie:** The Beastmaster
Fri/The Police—The Synchronicity Concert
Mon/**Movie:** Madame Bovary
Tue/Rebellious Jukebox

2:15
⑤ Popeye

2:30
② Capitol
⑨ Tic Tac Dough
⑪ Mighty Mouse and Friends

2:45
Ⓦ Thu/**Movie:** Under Fire

3:00
② Guiding Light
④ Santa Barbara
⑤ Inspector Gadget
⑦ General Hospital
⑨ Dating Game
⑪ Superfriends
Ⓗ Fri/**Movie:** Willy Wonka and the Chocolate Factory
Mon/**Movie:** Spacehunter: Adventures in the Forbidden Zone
Ⓢ Fri/The Wrong Way Kid
Tue/The Flying Karamazov Brothers
Ⓦ Wed/**Movie:** Baby Doll
Fri/**Movie:** Trading Places
Mon/**Movie:** The Ballad of Gregorio Cortez
Tue/**Movie:** National Lampoon's Class Reunion

3:30
⑤ Woody Woodpecker and Bugs Bunny
⑨ Newlywed Game
⑪ Heathcliff

4:00
② Rockford Files
④ Love Connection
⑤ He-Man and the Masters of the Universe
⑦ Jeopardy
⑨ Wed/**Movie:** The Chilling (1981). Diane McLean, Jon Blake.
Thu/**Movie:** Forbidden Planet (1956). Walter Pidgeon, Anne Francis. Stellar sci-fi of expatriate professor with an angry id.
Fri/**Movie:** The Day of the Triffids (1963). Howard Keel, Nicole Maurey. Hungry plants feed on blind earthlings.
Mon/**Movie:** Tony Rome (1967). Frank Sinatra, Jill St. John. P.I on trail of soused heire
Tue/**TV Movie:** Onc Is Never Enough (1970) Burt Reynolds, Susan Oliver.
⑪ Voltron
⑬ Sesame Street (cc)
Ⓗ Wed/Fraggle Rock
Thu/The Berenstain Bears Play Ball (cc)
Tue/**Movie:** Tubby t Tuba
Ⓢ Thu/**Movie:** Nobody Boy
Fri/**Movie:** Stories From a Flying Trunk
Mon/**Movie:** Benji

4:05
Ⓢ Wed/**Movie:** Benji
Tue/**Movie:** Stories From a Flying Trunk

4:30
④ People's Court
⑤ Brady Bunch
⑦ Divorce Court
⑪ Wed–Fri/The Adventures of G.I. Joe
Mon–Tue/M.A.S.K.
Ⓗ Wed/My Father, My Rival
Thu/Emma and Grandpa: Spring
Mon/**Movie:** Somewhere, Tomorrow

5:00
② ④ ⑦ News
⑤ Dukes of Hazzard
⑪ Little House on the Prairie
⑬ Mister Rogers' Neighborhood
Ⓗ Thu/**Movie:** The Bes Years of Our Lives
Fri/Fraggle Rock
Ⓦ Wed/**Movie:** Cross Creek
Thu/The Boy Who Turned Yellow
Fri/**Movie:** Staying Alive
Mon/**Movie:** The Sting II
Tue/**Movie:** Cold Riv

5:30
⑬ 3-2-1 Contact (cc)
Ⓗ Wed/**Movie:** Tootsie (cc)
Fri/**Movie:** Spacehunter: Adventure in the Forbidden Zone
Tue/The Berenstain Bears Play Ball (cc)
Ⓢ Wed/Little Friend

Evening, May 15–17 and 20–21

Wed., May 15

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Private Benjamin
⑬ New Jersey Nightly News
㉑ How to Play the Piano Despite Years of Lessons
㉛ World Chronicle

6:30
⑤ One Day at a Time
⑪ Benson
⑬ Nightly Business Report
㉑ Magic of Oil Painting
㉛ City Comment
Ⓢ **Movie:** Ladybug, Ladybug

6:45
㉛ News From City Hall

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Dallas
⑪ Jeffersons
⑬ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Working Women
Ⓦ **Movie:** Harry & Son

7:30
② Wheel of Fortune
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑪ News
㉑ Long Island Report
㉛ Dr. Who
Ⓗ Video Jukebox

8:00
② Double Dare
④ Highway to Heaven
⑤ PM Magazine
⑦ Fall Guy (cc)

News
Baseball: Texas
ngers vs. Yankees
Spaceflight—The
ings of Mercury (cc)
Nanny
Eye on Dance
Movie: Spring Break
Violette
Movie: Psycho

30
Carol Burnett
Baseball: Mets vs.
uston Astros
Looking East

0
TV Movie: Blade in
ng Kong. Terry Lester.
visits adoptive father.
Facts of Life
Merv Griffin
Dynasty (cc)
Herman Melville:
mned in Paradise (cc)
Not the Nine O'Clock
ws
Heart of the Dragon
Movie: Misunderstood

30
Butterflies

:00
Special: All-Time
eatest Censored
opers
News
Hotel (cc)
Monty Python
Mothers by Daughters
Acts of Violence
Movie: House of the
ng Shadows

:15
Movie: Chimes at
dnight

:30
News
18th Avenue Gym
Only When I Laugh

:00
❹ ❼ News
Taxi
Phil Silvers
Odd Couple
MacNeil/Lehrer
wsHour
Nightly Business
port
Switch On Japan
Movie: Iceman
Movie: Liquid Assets

:30
Magnum, P.I.
Tonight Show
Kojak
Nightline
Burns and Allen
Honeymooners
Latenight America

:45
Rick and Bob Report

MIDNIGHT
Eye on Hollywood
Best of Saturday Night
ve
Star Trek
Austin City Limits—
y Charles and Lee
reenwood

:15
Movie: The Trial
Paper Chase

:30
David Letterman
Starsky and Hutch
New $100,000 Name
at Tune
Movie: Moscow on the
udson

:40
TV Movie: Longshot
982). Leif Garrett, Linda
anz.

12:45
Ⓗ **Movie:** The Changeling

1:00
❼ **Movie:** Lola (1971). Charles Bronson, Susan George. May-December romance.
❾ The Saint
⓫ Barney Miller

1:30
❹ ⓫ News
❺ Hogan's Heroes

2:00
❷ News
❹ Sally Jessy Raphaël
❺ **TV Movie:** Love's Savage Fury (1979). Jennifer O'Neill, Raymond Burr. A dead calm *Gone With the Wind.*
❾ Joe Franklin
⓫ **Movie:** The Fear Is Spreading (1975). Tandy Cronyn, Denholm Elliott.

2:15
Ⓢ **Movie:** Alphabet City

2:30
❹ Ben Casey
Ⓦ **Movie:** Baby Doll

2:40
Ⓗ **Movie:** Slayground

3:00
❾ **Movie:** Legacy of Blood (1971). John Carradine, Faith Domergue. Heirs must earn it by spending the night in a haunted house.

3:30
❹ Candid Camera
⓫ F Troop

3:45
Ⓢ **Movie:** My Foolish Heart

4:00
❹ Here's Lucy
⓫ Abbott and Costello

4:15
Ⓗ **Movie:** Heat and Dust

4:30
❹ Here's Lucy
⓫ Biography: Thomas A. Edison

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News
Ⓢ Rick and Bob Report

Thu., May 16

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Private Benjamin
⓭ New Jersey Nightly News
㉑ Rod & Reel
㉛ Why in the World
Ⓢ The Flying Karamazov Brothers
Ⓦ **Movie:** Panda's Adventures

6:30
❺ One Day at a Time
⓫ Benson
⓭ Nightly Business Report
㉑ Roughing It
㉛ City Comment

6:45
㉛ News From City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Motorweek
Ⓢ Rock of the '80s: Adam Ant & Others
Ⓦ **Movie:** Racing With the Moon

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Long Island Report
㉛ Dr. Who

8:00
❷ Magnum, P.I.
❹ Cosby Show
❺ PM Magazine
❼ Streethawk (cc)
❾ News
⓫ **Movie:** Telefon (1977). Charles Bronson, Lee Remick. Spies disguised as everymen programmed to sabotage U.S. installations.
⓭ Currents
㉑ Austin City Limits
㉛ Smithsonian World
Ⓗ **Movie:** Tank (cc)
Ⓝ **Movie:** That Sinking Feeling
Ⓢ **Movie:** Police Academy (cc)

8:30
❹ Family Ties
❺ Carol Burnett
❾ **Baseball:** Mets vs. Houston Astros
⓭ Innovation

9:00
❷ Simon & Simon
❹ Cheers
❺ Merv Griffin
❼ Celebrities! Where Are They Now?
⓭ Mystery!: The Woman in White (cc)
㉑ Country Express
㉛ Nonfiction TV
Ⓦ **Movie:** Rope

9:30
❹ Night Court
㉑ This Old House (cc)

10:00
❷ Knots Landing
❹ Hill Street Blues
❺ ⓫ News
❼ 20/20 (cc)
⓭ Intercom
㉑ Frontline (cc)
㉛ Tony Brown's Journal
Ⓗ The Not-So-Great Moments in Sports
Ⓝ **Movie:** Lola Montes
Ⓢ Brothers (cc)

10:30
㉛ America's Black Forum
Ⓢ Bizarre 15 (cc)

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
⓭ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report
㉛ Switch On Japan
Ⓗ **Movie:** Firestarter (cc)
Ⓢ **Movie:** Tex
Ⓦ **Movie:** The Ecstasy Girls

11:30
❷ Night Heat
❹ Tonight Show
❺ Kojak
❼ Nightline
❾ Burns and Allen
⓫ Honeymooners
㉑ Latenight America

12 MIDNIGHT
❼ Eye on Hollywood
❾ Racing From Roosevelt
⓫ Star Trek
⓭ Masterpiece Theatre: Strangers and Brothers (cc)
Ⓝ **Movie:** Angi Vera

12:15
Ⓦ **Movie:** Hot Dog . . . the Movie

12:30
❹ David Letterman
❺ Starsky and Hutch
❼ New $100,000 Name That Tune
❾ Jackie Gleason

12:40
❷ **TV Movie:** The Healers (1974). John Forsythe, Pat Harrington.

1:00
❼ **Movie:** Moonshine War (1970). Patrick McGoohan, Alan Alda.
❾ The Saint
⓫ Barney Miller
Ⓗ **Movie:** Tex

1:15
Ⓢ **Movie:** Doctor Detroit

1:30
❹ ⓫ News
❺ Hogan's Heroes

2:00
❷ News
❹ Sally Jessy Raphaël
❺ **Movie:** Goodbye Again (1961). Ingrid Bergman, Yves Montand.
❾ Joe Franklin
⓫ Lifestyles of the Rich and Famous
Ⓦ **Movie:** Under Fire

2:30
❹ Ben Casey

2:50
Ⓗ **Movie:** The Sting II
Ⓢ **Movie:** Goodbye Emmanuelle

3:00
❾ **Movie:** Ship of Zombies (1977). Maria Perschy.
⓫ Africa: Continent in Crisis

3:30
❹ Candid Camera

4:00
❹ Here's Lucy
⓫ Abbott and Costello

4:30
❹ Here's Lucy
⓫ Biography: Dwight D. Eisenhower
Ⓢ Brothers (cc)

4:40
Ⓗ The Not-So-Great Moments in Sports

5:00
❹ Here's Lucy
❾ News
⓫ It's Your Business
Ⓢ The Flying Karamazov Brothers

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News

Fri., May 17

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Private Benjamin

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M	A	S	S	A	C	R	E	■	D	E	M	A	N	D
O	■	O	■	M	■	A	■	■	■	M	■	P	■	E
C	O	L	L	E	C	T	S	■	R	U	D	E	S	T
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D	■	E	■	E	■	S	■	A	■	T	■	T	■	A
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H	■	S	■	■	■	R	■	H	■	■	■	F	■	E
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R	A	I	S	I	N	■	C	L	O	S	E	T	E	D
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D	A	N	D	E	R	■	E	N	T	R	A	N	C	E

S	T	O	W	■	A	L	E	■	■	A	S	T	O	■	S	T	A	Y	E	D
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P	L	O	P	■	F	I	R	■	M	O	R	O	N	■	E	R	E	C	T	S
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A	N	S	A	T	E	■	A	H	S	■	L	B	S	■	A	L	L	I	E	S
B	O	S	S	A	■	T	S	E	■	P	I	E	■	I	T	A	■	N	R	A
■	■	■	S	T	J	O	H	N	T	H	E	D	I	V	I	N	E	■	■	■
B	A	G	■	I	E	R	■	R	E	D	■	A	N	Y	■	E	V	O	R	A
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R	O	O	N	E	Y	■	L	E	O	N	A	■	P	A	Z	■	R	I	D	E
I	N	M	O	S	T	■	E	N	Z	O	■	■	S	K	I	■	E	R	I	C
D	E	B	A	T	E	■	S	E	E	N	■	■	E	S	P	■	D	A	N	K

New York

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TELEVISION

⓭ New Jersey Nightly News
㉑ Motorweek
㉛ Tony Brown's Journal
Ⓢ **Movie:** Coma

6:30
❺ One Day at a Time
⓫ Benson
⓭ Nightly Business Report
㉑ Victory Garden
㉛ City Comment

6:45
㉛ News From City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Sale of the Century
⓫ Jeffersons
⓭ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Why in the World
Ⓗ USA for Africa: The Story of "We Are the World"
Ⓦ **Movie:** National Lampoon's Vacation

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
❾ ⓫ News
㉑ Long Island Report
㉛ Dr. Who

8:00
❷ **Special:** Here Comes Garfield
❹ V
❺ PM Magazine
❼ Webster (cc)
❾ **Baseball:** Mets vs. San Francisco Giants
⓫ **Movie:** Mr. Majestyk (1974). Charles Bronson, Linda Cristal. Hit man after melon grower, from script by Elmore Leonard.
⓭ Washington Week in Review
㉑ Nature (cc)
㉛ Masterpiece Theatre: Strangers and Brothers
Ⓗ **Movie:** The Jazz Singer (1980)
Ⓝ **Movie:** La Balance
Ⓢ The Police—The Synchronicity Concert

8:30
❷ Dallas
❺ Carol Burnett
❼ Comedy Special: Fraud Squad (cc)
⓭ Wall $treet Week

9:00
❷ Dallas
❺ Merv Griffin
❼ Benson (cc)
⓭ Great Performances—Bernstein Conducts *West Side Story*. Operatic version.
㉑ **Movie:** Dinner at the Ritz (1937). David Niven, Paul Lukas. Well-done whodunit.
㉛ Canadian Establishment
Ⓢ **Movie:** Iceman
Ⓦ **Movie:** Making the Grade

9:30
❼ Comedy Special: Staff of Life (cc)

10:00
❷ Falcon Crest
❹ Miami Vice
❺ ⓫ News
❼ Me & Mom (cc)
㉛ A Performer's Diary
Ⓗ **Movie:** Endangered Species
Ⓝ **Movie:** Carmen

10:30
⓭ It's Our Family: Knock on Wood
㉑ Low 'n' Slow

10:45
❾ Kiner's Korner

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
⓭ **Movie:** All That Heaven Allows (1955). Jane Wyman, Rock Hudson.
㉑ Nightly Business Report
㉛ Switch On Japan
Ⓢ **Movie:** Firestarter (cc)
Ⓦ **Movie:** Hot Bodies

11:30
❷ **NBA:** Playoffs (TBA)
❹ Tonight Show
❺ Kojak
❼ Nightline
❾ Burns and Allen
⓫ Honeymooners
㉑ Latenight America

11:40
Ⓗ Maximum Security

12 **MIDNIGHT**
❼ ABC Rocks
❾ Top 40 Videos
⓫ Star Trek
Ⓝ **Movie:** Betrayal

12:10
Ⓗ **Movie:** Spring Break

12:30
❹ Friday Night Videos
❺ Starsky and Hutch
❼ New York Hot Tracks
Ⓦ **Movie:** Coed Fever

1:00
❾ The Saint
⓫ Barney Miller
Ⓢ **Movie:** Coma

1:30
❷ Record Guide
❺ America's Top Ten
⓫ News

1:45
Ⓦ **Movie:** Killpoint

1:55
Ⓗ **Movie:** Trenchcoat (cc)

2:00
❷ **Movie:** Play Misty for Me (1971). Clint Eastwood, Jessica Walter. Hair-raiser about a Big Sur D.J. with an adoring, psycho fan.
❹ News
❺ **Movie:** Cyborg 2087 (1967). Michael Rennie, Wendell Corey.
❼ **Movie:** Phantom of the Paradise (1974). Paul Williams, Jessica Harper. Little big man.
❾ Joe Franklin
⓫ Solid Gold

2:30
❹ Sally Jessy Raphaël

3:00
❹ Music City USA
❾ **Movie:** Night Fiend (1977). Fernando Rey, Marisa Mell.
⓫ Kung Fu
Ⓢ **Movie:** Deathstalker

3:15
Ⓦ **Movie:** Trading Places

3:30
❹ Ben Casey
❺ **Movie:** Knute Rockne—All American (1940). Ronald Reagan, Pat O'Brien.
Ⓗ USA for Africa: The Story of "We Are the World"

3:35
❼ New $100,000 Name That Tune

4:00
❷ Newsmakers
⓫ Abbott and Costello

4:30
❷ **TV Movie:** Life in the Pink (1977). John Astin, Richard Gilliland.
❹ Hit City
⓫ Biography: Queen Elizabeth II
Ⓢ **Movie:** Stories From a Flying Trunk

4:35
Ⓗ **Movie:** Endangered Species

5:00
❹ Candid Camera
❾ News
⓫ Insight

5:30
❹ Here's Lucy
❾ **Movie:** Disciple of Death (1972). Mike Raven, Marguerite Hardiman.
⓫ News

Mon., May 20

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Private Benjamin
⓭ New Jersey Nightly News
㉑ Under Sail (cc)
㉛ Cityscope
Ⓗ **Movie:** The Looney, Looney, Looney Bugs Bunny Movie
Ⓢ **Movie:** The Return of a Man Called Horse

6:30
❺ One Day at a Time
⓫ Benson
⓭ Nightly Business Report
㉑ This Old House (cc)
㉛ City Comment

6:45
㉛ News From City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Brooklyn College Presents
Ⓦ **Movie:** Moscow on the Hudson

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Long Island Report
㉛ Dr. Who
Ⓗ Fraggle Rock

8:00
❷ **TV Movie:** Christopher Columbus. See Sun., May 19, 8 p.m.
❹ TV's Bloopers and Practical Jokes
❺ PM Magazine
❼ Hardcastle and McCormick (cc)
❾ News
⓫ **Movie:** Prom Night (1980). Jamie Lee Curtis, Leslie Nielsen.
⓭ Heart of the Dragon
㉑ Wild America (cc)
㉛ Don't Eat the Pictures: Sesame Street at the Metropolitan Museum of Art

Ⓗ **Movie:** The Far Pavilions (cc)
Ⓝ **Movie:** Roseland
Ⓢ **Movie:** Cat on a Hot Tin Roof (1984) (cc)

8:30
❺ Carol Burnett
❾ Sale of the Century
㉑ Profiles in Nature

9:00
❹ **Boxing:** Larry Holm vs. Carl "The Truth" Williams
❺ Merv Griffin
❼ **TV Movie:** Deadly Intentions. Part 2 (see Sun., May 19, 8 p.m.).
❾ **Movie:** The Agony a the Ecstacy (1965). Charlton Heston, Rex Harrison. Michelangelo a huge, Hollywood canv
⓭ American Playhouse *El Norte*. Oscar winner about two orphaned Guatemalan teenagers who set out on foot for California.
㉑ Survival Special: Orangutans—Orphans the Wild
㉛ P-O-V
Ⓦ **Movie:** Mike's Murd

9:30
㉛ E. L. Doctorow and th American Myth

10:00
❺ ⓫ News
㉑ Air Force One: The Planes and the Presiden
㉛ Canadian Establishment
Ⓗ **Movie:** Iceman
Ⓝ **Movie:** Quartet

10:30
⓭ Pips: Comedy Is No Laughing Matter
Ⓢ **Movie:** Police Academy (cc)

11:00
❷ ❹ ❼ News
❺ Taxi
⓫ Odd Couple
⓭ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report
㉛ Switch On Japan
Ⓦ **Movie:** Mascara

11:30
❷ Simon & Simon
❹ Best of Carson
❺ Kojak
❼ Nightline
⓫ Honeymooners
㉑ Latenight America

11:45
Ⓗ **Movie:** Endangered Species

12 **MIDNIGHT**
❼ Eye on Hollywood
❾ Best of Saturday Nigh Live
⓫ Star Trek
⓭ Mystery!: The Woman in White (cc)
Ⓝ **Movie:** Violette

12:15
Ⓢ **Movie:** Baby, It's You

12:30
❹ David Letterman
❺ Starsky and Hutch
❼ New $100,000 Name That Tune
Ⓦ **Movie:** Curtains

12:40
❷ Columbo

1:00
❼ **Movie:** Bridger (1976) James Wainwright, Dirk Blocker.
❾ The Saint
⓫ Barney Miller

)
⓫ News
Iogan's Heroes
JSA for Africa: The
y of "We Are the
ld"

)
Iews
Sally Jessy Raphaël
Get Smart
oe Franklin
Christian Children's
d
Movie: Tea for Three
Movie: The Ballad of
gorio Cortez

)
Ben Casey
Best of Midday
Movie: Riding on Air
37). Joe E. Brown,
ence Rice.
Movie: The Sign of the
r

)
Movie: She's Back on
adway (1953). Virginia
yo, Gene Nelson.
ing movie stars heads
the Great White Way.

)
Candid Camera
Off the Set
Movie: Cat on a Hot
Roof (1984) (cc)

0
Here's Lucy
Abbott and Costello

5
Movie: Spacehunter:
ventures in the
bidden Zone

0
Here's Lucy
Biography: Mahatma
ndhi

0
Here's Lucy
News
Life of Riley

0
Twenty-Minute
rkout
Morning Stretch
Joe Franklin
News

Tue., May 21

0
❹ ❼ News
Three's Company
Hart to Hart
Private Benjamin
New Jersey Nightly
News
㉑ Aloha China
㉛ International Edition
Ⓗ Movie: Super Fuzz
Ⓢ Movie: The Beastmaster

6:30
❺ One Day at a Time
⓫ Benson
⓭ Nightly Business Report
㉑ Magic of Decorative Painting
㉛ City Comment

6:45
㉛ News From City Hall

7:00
❷ ❹ ❼ ❾ News
❺ M*A*S*H
⓫ Jeffersons
⓭ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ All About TV
Ⓦ Hank Williams

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
❾ Baseball: San Diego Padres vs. Mets
⓫ News
㉑ Long Island Report
㉛ Dr. Who

8:00
❷ TV Movie: Christopher Columbus. See Sun., May 19, 8 p.m.
❹ A-Team
❺ PM Magazine
❼ One Too Many (cc)
⓫ Movie: The War of the Worlds (1953). Gene Barry, Ann Robinson. H. G. Welles's Martians invade California—dazzling.
⓭ Nova (cc)
㉑ Answerwise
㉛ Shakespeare Plays—*Titus Andronicus*
Ⓗ Movie: The Far Pavilions (cc)
Ⓝ Movie: The Trial
Ⓢ Movie: Tex

8:30
❺ Carol Burnett
㉑ Where's My Job in New York?
Ⓦ Movie: Footloose

9:00
❷ TV Movie: Do You Remember Love. Joanne Woodward. Poet stricken with Alzheimer's disease.
❹ Riptide
❺ Merv Griffin
❼ Who's the Boss? (cc)
⓭ Frontline (cc)
㉑ Masterpiece Theatre: Strangers and Brothers (cc)

9:30
❼ Hail to the Chief (cc)

10:00
❹ Remington Steele
❺ ⓫ News
❼ Dom DeLuise and Friends—Part III
⓭ Jean Shepherd's America (cc)
㉑ Music in Time
Ⓗ Ray Bradbury Theater: Marionettes, Inc.
Ⓝ Movie: La Balance
Ⓢ The Flying Karamazov Brothers

10:15
❾ Kiner's Korner

10:30
❾ News
⓭ Sporting Life
Ⓗ Movie: Broadway Danny Rose (cc)

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
⓭ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report
㉛ Switch On Japan
Ⓢ Brothers (cc)
Ⓦ Movie: Babe

11:30
❷ Fall Guy
❹ Tonight Show
❺ Kojak
❼ Nightline
❾ Burns and Allen
⓫ Honeymooners
㉑ Latenight America
Ⓢ Bizarre 16 (cc)

12 **MIDNIGHT**
❼ Eye on Hollywood
❾ Best of Saturday Night Live
⓫ Star Trek
⓭ Jazz Tonight—Gerry Mulligan
Ⓗ Movie: Angel
Ⓝ Movie: Angi Vera
Ⓢ Movie: True Confessions

12:30
❹ David Letterman
❺ Starsky and Hutch
❼ New $100,000 Name That Tune
Ⓦ Movie: Making the Grade

12:40
❷ McCloud

1:00
❼ Movie: Tom Sawyer (1974). Jane Wyatt.
❾ The Saint
⓫ Barney Miller

1:30
❹ ⓫ News
❺ Hogan's Heroes

1:40
Ⓗ Movie: Spring Break

1:50
Ⓢ Movie: Deathstalker

2:00
❷ News
❹ Sally Jessy Raphaël
❺ Movie: Frankenstein Must Be Destroyed! (1971). Peter Cushing.
❾ Joe Franklin
⓫ Start of Something Big

2:30
❹ Ben Casey
Ⓦ Movie: National Lampoon's Class Reunion

3:00
❾ Movie: Sing, You Sinners (1938). Bing Crosby, Fred MacMurray.
⓫ Movie: Jack and the Beanstalk (1952). Bud Abbott, Lou Costello.

3:20
Ⓢ Movie: Octopussy (cc)

3:25
Ⓗ Movie: Super Fuzz

3:30
❹ Candid Camera

4:00
❹ Here's Lucy

4:30
❹ Here's Lucy
⓫ Biography: Adolf Hitler (Part 1)

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:10
Ⓗ Ray Bradbury Theater: Marionettes, Inc.

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News

5:40
Ⓢ Rebellious Jukebox

Weekend, May 18–19

Sat., May 18

)0
Carrascolendas
Pattern for Living
Wall Street Journal
port
Movie: Heart Like a
heel (cc)

30
Patchwork Family
Sonrisas
Insight
Wild Kingdom
Movie: Yes, Giorgio

)0
Vegetable Soup
World Tomorrow
Davey and Goliath
News
Pink Panther

7:30
❷ Kidsworld
❹ Kidalittles
❺ Wonderama
❼ Little Prince
❾ Newark and Reality
⓫ Josie and the Pussycats
⓭ MacNeil/Lehrer NewsHour

8:00
❷ The Bisketts
❹ Snorks
❺ Movin' On
❼ Superfriends
❾ Christopher Closeup
⓫ Voltron
Ⓢ Movie: Hans Christian Andersen

8:30
❷ Get Along Gang
❹ Pink Panther & Sons
❼ Superfriends
❾ Meet the Mayors
⓫ Hee Haw
⓭ Wall $treet Week
Ⓗ Movie: High Road to China (cc)

9:00
❷ Jim Henson's Muppet Babies
❹ Smurfs
❺ Star Search '85
❼ Mighty Orbots
❾ Nine on New Jersey
⓭ McLaughlin Group

9:30
❷ Dungeons and Dragons
❼ Turbo Teen
❾ Davey and Goliath
⓫ Puttin' on the Hits
⓭ Capitol Journal

10:00
❷ Bugs Bunny/Road Runner
❺ Saturday Morning
❼ Dragon's Lair
❾ Championship Wrestling
⓫ Soul Train
⓭ Firing Line
Ⓢ Movie: Meet Me in Las Vegas
Ⓦ Movie: Melanie

10:30
❹ Alvin and the Chipmunks
❼ New Scooby-Doo Mysteries
Ⓗ Video Jukebox

11:00
❷ CBS Storybreak
❹ Kidd Video
❼ Scary Scooby Funnies
❾ Hardy Boys/Nancy Drew Mysteries
⓫ International All-Star Wrestling
⓭ Tony Brown's Journal
Ⓗ Movie: A Midsummer

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Night's Sex Comedy

11:30
❷ Pryor's Place
❹ Mr. T
❼ The Littles
⓭ Open Mind

12 **NOON**
❷ Bugs Bunny/Road Runner
❹ Spiderman and His Amazing Friends
❺ Expedition Danger
❼ Weekend Specials (cc)
❾ Voyagers!
⓫ This Week in Baseball
⓭ Frontline (cc)
㉑ Gourmet Cooking
Ⓢ **Movie:** Going in Style
Ⓦ Screening Room

12:30
❷ Saturday Supercade
❹ Incredible Hulk
❺ America's Top Ten
❼ American Bandstand
⓫ Abbott and Costello
㉑ Rod & Reel
Ⓗ Not *Necessarily* the News
Ⓦ **Movie:** Vertigo

1:00
❹ A Hard Road to Glory: The Black Athlete in America
❺ Fame
❾ **Movie:** Exterminators of the Year 3000 (1984). Alan Collins, Fred Harris.
⓫ **Movie:** My Blood Runs Cold (1965). Troy Donahue, Joey Heatherton.
⓭ The Heart of the Dragon (cc)
㉑ How to Play the Piano Despite Years of Lessons
Ⓗ **Movie:** Tex

1:30
❷ Pole Position
❼ New York Hot Tracks
㉑ Square Foot Gardening

2:00
❷ **Golf:** Colonial National Invitational
❺ **Special:** Beach Sports
⓭ House for All Seasons (cc)
㉑ Motorweek
Ⓢ **Movie:** Heart Like a Wheel (cc)

2:30
❼ Greatest Sports Legends—Milt Campbell
⓭ This Old House (cc)
㉑ Gourmet Cooking

3:00
❹ Major League Baseball: An Inside Look
❺ **Movie:** The Caine Mutiny (1954). Humphrey Bogart, Jose Ferrer. Bogie makes a dandy Captain Queeg.
❼ **Special:** The Winternationals
❾ **Movie:** Warriors of the Wasteland (1983). Fred Williamson, Anna Kanakis.
⓫ **Movie:** Look What's Happening to Rosemary's Baby (1976). Ruth Gordon, Patty Duke.
⓭ Square Foot Gardening
㉑ Rod & Reel
Ⓗ **Movie:** Iceman
Ⓦ **Movie:** The Trouble With Harry

3:15
❹ **Baseball:** Yankees vs. California Angels

3:30
❷ **NBA:** Playoffs (TBA)
⓭ Sporting Life
㉑ How to Play the Piano Despite Years of Lessons

4:00
❼ Wide World of Sports
⓭ American Playhouse—*The Europeans*
㉑ House for All Seasons (cc)
Ⓢ **Movie:** Tank (cc)

4:30
㉑ Last Chance Garage (cc)

5:00
❺ Mission: Impossible
❼ **Special:** The Preakness Stakes
❾ Top 40 Videos
⓫ Solid Gold
㉑ Ancient Lives (cc)
Ⓗ **Movie:** Yes, Giorgio
Ⓦ **Movie:** Trenchcoat

5:30
⓭ Pips: Comedy Is No Laughing Matter

6:00
❷ Channel 2 the People
❹ ❼ News
❺ Blue Knight
❾ Battlestar Galactica
⓫ Puttin' on the Hits
⓭ Nature
㉑ Music in Time
㉛ Mothers by Daughters
Ⓢ **Movie:** WarGames (cc)

6:30
❷ ❹ ❼ News
⓫ Dance Fever

7:00
❷ ❾ News
❹ Prime of Your Life
❺ Too Close for Comfort
❼ Looks! How They Affect Your Life
⓫ Jeffersons
⓭ Family Classics—Ivanhoe
㉑ Inside Albany
㉛ Washington Week in Review
Ⓗ **Movie:** High Road to China (cc)
Ⓦ **Movie:** Surf II

7:30
❷ Wheel of Fortune
❹ **Special:** The Apollo: One More Time
❺ Archie Bunker's Place
❼ Weekend Style
❾ **Baseball:** San Francisco Giants vs. Mets
⓫ At the Movies
⓭ Wild America (cc)
㉑ Wall $treet Week
㉛ European Journal

8:00
❷ Cover Up
❹ Diff'rent Strokes
❺ **Movie:** Each Dawn I Die (1939). James Cagney, George Raft. Reporter framed and sent to prison.
❼ T. J. Hooker (cc)
⓫ **Movie:** Frances (1982). Jessica Lange, Kim Stanley.
⓭ Nature of Things
㉑ Spaceflight (cc)
㉛ Mystery: The Woman in White (cc)
Ⓝ **Movie:** Young and Innocent
Ⓢ Huey Lewis and the News "Heart of Rock and Roll"

8:30
❷ Charles in Charge
❹ Gimme a Break

9:00
❷ Airwolf
❹ Hunter
❼ Love Boat (cc)
⓭ Film on Film—Albert Whitlock: A Master Illusionist
㉑ Heart of the Dragon
㉛ Hello Jerusalem
Ⓗ **Movie:** Angel
Ⓢ **Movie:** Flashdance (cc)
Ⓦ **Movie:** Police Academy

10:00
❷ Mickey Spillane's Mike Hammer
❺ ⓫ News
⓭ Sneak Previews
㉑ Lawrence of Arabia: The Master Illusionist
㉛ German Pro Soccer
Ⓝ **Movie:** Hobson's Choice

10:15
❾ Kiner's Korner

10:30
❺ Black News
❾ In Search Of
⓫ Wall Street Journal Report
⓭ **Movie:** The Last Gangster (1937). James Stewart, Edward G. Robinson.
Ⓗ The Hitchhiker

11:00
❷ ❹ ❼ News
❺ **Movie:** Invasion of the Body Snatchers (1978). Donald Sutherland, Brooke Adams. Witty update of the original: people are turning into zombies, and who can tell the difference?
❾ Burns and Allen
⓫ Tales From the Darkside
Ⓗ Not *Necessarily* the News
Ⓢ **Movie:** House of the Long Dark Shadows
Ⓦ **Movie:** Illusions

11:30
❹ Saturday Night Live
❼ News (cc)
❾ Racing From Roosevelt
⓫ **Movie:** A Place in the Sun (1951). Elizabeth Taylor, Montgomery Clift. Rich girl, poor boy, big budget.
Ⓗ **Movie:** Tex

11:45
❷ Sports People
❼ **Movie:** Summer Lovers (1982). Daryl Hannah, Peter Gallagher. Splash!

12 **MIDNIGHT**
❷ **TV Movie:** Nero Wolfe (1977). Thayer David, Anne Baxter. Corpulent armchair sleuth.
❾ WWF All-Star Wrestling
Ⓝ **Movie:** Aguirre, the Wrath of God

12:15
Ⓦ **Movie:** Amanda by Night

12:45
Ⓢ **Movie:** Tank (cc)

1:00
❹ Hawk
❾ **Movie:** Peeping Tom (1960). Moira Shearer, Anna Massey. Snuff photos.

1:20
❺ **Movie:** Seven Days in May (1964). Burt Lancaster, Kirk Douglas. Powerhouse cast in thriller about the chiefs of staff plotting to overthrow the government.
Ⓗ **Movie:** Mike's Murder

1:30
❼ **Movie:** Roman Holiday (1953). Audrey Hepburn, Gregory Peck. Princess flies the royal coop.
Ⓦ **Movie:** Melanie

2:00
❹ Ben Casey
⓫ News

2:10
❷ **Movie:** Record Guic

2:30
⓫ At the Movies

2:40
❷ **Movie:** Ulzana's Rai (1972). Burt Lancaster, Bruce Davidson.

2:45
Ⓢ **Movie:** Going in Sty

3:00
❹ **Movie:** Nothing Sac (1937). Carole Lombar Fredric March. Reporte exploits headline value woman who's pencilled the obit pages.
❾ **Movie:** Tower of London (1939). Basil Rathbone, Boris Karloff Richard III and his executioner, Mord.
⓫ **Movie:** The Daring Dobermans (1973). Charles Knox Robinso Tim Considine.

3:15
Ⓗ **Movie:** National Lampoon's Vacation
Ⓦ **Movie:** The Trouble With Harry

4:30
Ⓢ **Movie:** WarGames (

4:40
❷ **Movie:** Paper Moon (1973). Ryan O'Neal, Tatum O'Neal. Con ma and con girl bilk the rubes. Sweet.

5:00
❾ News
⓫ Life of Riley
Ⓗ **Movie:** Angel

5:30
❾ Straight Talk
⓫ News

5:50
❺ Time for Timothy

Sun., May 19

6:00
⓫ Wall Street Journal Report

6:30
❷ Kidsworld
❹ Agriculture USA
❺ Black News
❼ ㉛ Christopher Closeup
❾ News
Ⓢ **Movie:** Nobody's Bo

6:40
Ⓗ **Movie:** The Sting II

6:45
⓫ Davey and Goliath

7:00
❷ Hot Fudge
❹ Joy of Gardening
❺ Hour of Power (cc)
❼ Faith for Today
❾ Hispanic Horizons
⓫ Old Time Gospel Ho

7:30
❷ Channel 2 the Peopl
❹ Journey to Adventur
❼ This Is the Life
❾ Point of View
⓭ Sesame Street (cc)

8:00
❷ Way to Go
❹ Here's Lucy
❺ Jimmy Swaggart
❼ Insight
❾ Millionaire Maker
⓫ Frederick K. Price
Ⓢ Treasure Recap 1–3

0
For Our Times
Baseball Bunch
World of Photography
Day of Discovery
Mister Rogers' ighborhood
Fraggle Rock
Movie: The Looney, ›ney, Looney Bugs ınny Movie

ı0
Sunday Morning
Kids, Inc.
Movie: The Phantom lbooth (1970). Butch ırick. The puns fly in s animated journey.
Tiempo
Oral Roberts
Jackson Five
Sesame Street (cc)
Movie: The Dresser)

ı0
Positively Black
News Conference
Point of View
Voltron

00
Face the Nation
Essence
Video Game
Sunday Mass
The Transformers
Mister Rogers' ighborhood
Movie: Iceman

:30
Visiones
Entertainment This ɜek
That's the Spirit
Three Stooges
Family Classics— ınhoe
Movie: High Road to ıina

:00
Taking Advantage
First Estate: Religion in view
Movie: Tarzan's Fight Life (1958). Gordon ott, Anthony Quayle. ıeman pays a house call.
Make Peace With ture
Abbott and Costello
Wild America (cc)
Movie: The Best Years Our Lives

:30
Newsmakers
Today in New York
This Week With David inkley
Rex Humbard
Abbott and Costello
3-2-1 Contact (cc)

NOON
Channel 2 the People
News 4orum
Robert Schuller (cc)
Movie: The Mummy's roud (1967). Andre ›rell, John Phillips.
Why in the World
Tony Brown's Journal
Paper Chase

:30
Seeing Stars
Meet the Press
Sportsbeat
Inside Albany
Movie: Ladies Crave citement (1935). ›rman Foster, Evelyn ıapp. They wanna have ı.
Movie: Misunderstood

:45
Movie: Goldengirl 979). Susan Anton, mes Coburn. Susan souped up.

1:00
2 **NBA:** Playoffs (TBA)
4 Father Serra and the American West
7 Like It Is
9 Exciting World of Speed and Beauty
13 Here's to Your Health

1:30
9 **Baseball:** San Francisco Giants vs. Mets
13 Inside Albany

2:00
4 15th Colonial Cup International Steeplechase
7 This Is the USFL
11 **Movie:** The Super Cops (1974). Ron Leibman, David Selby.
13 New Tech Times
21 Long Island High School Lacrosse
H **Movie:** Tank (cc)
S **Movie:** My Foolish Heart

2:30
7 **USFL Football:** TBA
13 *Innovation (cc)*
W **Movie:** Iceman

3:00
4 Ringside (TBA)
13 Forever Wild

3:15
5 **Movie:** The Miniskirt Mob (1968). Jeremy Slate, Diane McBain. Girls on choppers.

3:30
2 **Golf:** Colonial National Invitational

4:00
4 Sportsworld
11 **Baseball:** Yankees vs. California Angels
13 It's One Family: Knock on Wood
21 Nature of Things
H **Movie:** Benji
S **Movie:** They Call Me Bruce?

4:30
9 News
13 Great Performances—Bernstein Conducts *West Side Story*. See Fri., May 17, 9 p.m.
W Screening Room

5:00
5 Fame
9 Black Sheep Squadron
21 Undersea World of Jacques Cousteau
W Selkie the Seal

5:30
H Fraggle Rock
S **Movie:** The Looney, Looney, Looney Bugs Bunny Movie

6:00
2 4 News
5 **Movie:** Love at First Bite (1979). George Hamilton, Susan St. James. Expatriate vampire falls for New York fashion model.
7 Indianapolis 500 Time Trials
9 World at War
13 Spaceflight—The Wings of Mercury (cc)
21 Sporting Life
H **Movie:** House of the Long Shadows
W Meet the Wombles

6:30
2 4 News
21 Adam Smith's Money World

7:00
2 60 Minutes
4 Silver Spoons
7 Ripley's Believe It or Not! (cc)
9 Switch
11 Solid Gold
13 Seeing Things
21 *Inside Albany*
S Stevie Wonder Comes Home
W **Movie:** Blue Thunder

7:30
4 Punky Brewster
21 Ask Congress

8:00
2 **TV Movie:** Christopher Columbus. Gabriel Byrne, Faye Dunaway, Oliver Reed. Six-hour mini-series depicting the explorer's lifelong passion for exploration and discovery. Part 1 (Part 2, Mon., May 20, 8 p.m.).
4 **Special:** Motown Returns to the Apollo. Bill Cosby hosts Stevie Wonder, Smokey Robinson, Little Richard, the Commodores in tribute to the Harlem nightclub.
5 Star Search '85
9 Straight Talk
11 Lifestyles of the Rich and Famous
13 Nature (cc)
21 Mystery!: The Woman in White (cc)
31 Heart of the Dragon
H **Movie:** Raiders of the Lost Ark
N **Movie:** Repo Man
S **Movie:** Footloose (cc)

9:00
5 **Special:** In Defense of Freedom: The U.S. Army
7 **TV Movie:** Deadly Intentions. Michael Biehn, Madolyn Smith. Wife life with murderous husband. Part 1 (Part 2, Mon., May 20, 9 p.m.).
9 Public Affairs
11 Start of Something Big
13 Masterpiece Theatre—*Strangers and Brothers* (cc)
21 **Movie:** Something in the Wind (1947). Deanna Durbin, Donald O'Connor. It's all just a big misunderstanding.
31 Nonfiction TV
W **Movie:** Five Fingers of Death

9:30
9 Nine on New Jersey

10:00
5 11 News
9 Meet the Mayors
13 Adam Smith's Money World
31 Videoville: "American Shorts." New works by independent filmmakers.
H Acts of Violence
N **Movie:** Lola Montes
S Brothers (cc)

10:30
5 Sports Extra
9 New Jersey People
11 From the Editor's Desk
13 Monty Python
21 Ask Congress
S Bizarre 16 (cc)

11:00
2 4 7 News
5 Off the Set
9 World Tomorrow
11 Odd Couple
13 Independent Focus
H **Movie:** Tank (cc)
S **Movie:** Psycho II
W **Movie:** The Blonde Next Door

11:15
2 News

11:30
5 David Susskind
7 News (cc)
9 It Is Written
11 Honeymooners
21 Butterflies

11:45
2 Sports Update
4 Strictly Business
7 Sports Special

12 **MIDNIGHT**
2 Barnaby Jones
4 George Michael's Sports Machine
7 **Movie:** The People That Time Forgot (1977). Patrick Wayne, Sarah Douglas.
9 Jimmy Swaggart
11 Star Trek
N **Movie:** Chimes at Midnight

12:30
4 Greatest American Hero
W **Movie:** The House on Sorority Row

1:00
2 Barnaby Jones
9 **Movie:** Strangers on a Train (1951). Farley Granger, Robert Walker. Bruno does a tennis star a favor by killing his wife; from Hitchcock and Raymond Chandler.
11 Tales From the Darkside
H Yet Again Even More All-New Unexpurgated Benny Hill
S **Movie:** Iceman

1:30
4 Ben Casey
5 World Vision
11 News

1:45
7 **Movie:** Frankenstein Conquers the World (1968). Nick Adams, Seuko Tagami. He can have it.

2:00
2 News
11 Wall Street Journal Report
H **Movie:** Firestarter (cc)
W **Movie:** High Road to China

2:30
4 Positively Black
5 Real Estate: The Investment of the '80s
11 **Movie:** The Doberman Gang (1972). Byron Mabe, Hal Reed.

2:45
S **Movie:** Forbidden World

3:00
4 First Estate: Religion in Review
9 **Movie:** Pipe Dreams (1976). Gladys Knight, Barry Hankerson.

4:00
H **Movie:** The Changeling

4:10
S Paper Chase

4:30
11 Biography: Generalissimo Francisco Franco

5:00
9 News
11 Life of Riley

5:30
7 Morning Stretch
9 Joe Franklin
11 News

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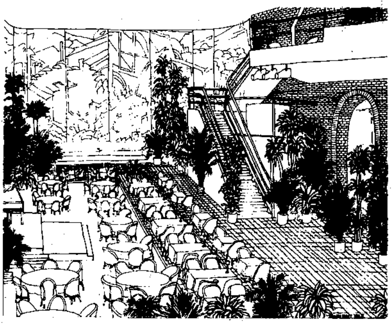

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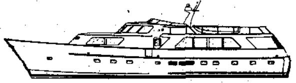

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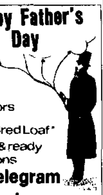

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STRICTLY PERSONALS

Strictly Personals is a weekly feature. **New Rate: $23.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 wo are set in bold print followed by a dash. No abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of y ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-07 All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, addr your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver respon directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is permitted.

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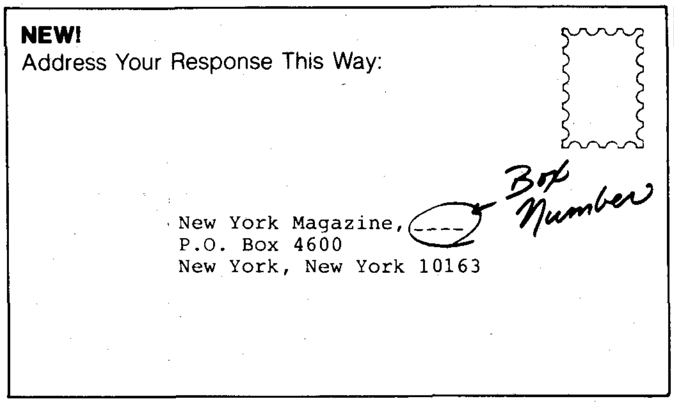

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STRICTLY PERSONALS

Much To My Chagrin—I intimidate men, by being too pretty, highly successful, and extemely poised and articulate. At 37, this very warm, shapely, blonde Manhattan lady, would truly love to meet an accomplished, handsome gentleman, preferably Christian, tall, 38-46, whose wit and charm abounds. Photo helpful. NYM L778.

Charming, Good-Looking—Professional black male, 23, warm, romantic, bright, ambitious, energetic, and fit with an endless sense of humor, seeks a bright, attractive, shapely, romantic, down-to-earth female to share all New York has to offer. Phone/note. Photo optional. NYM L800.

All-American, Blond Banker—Handsome, 33, WASP, Wall Street male. Athletic, well-traveled. Loves sports and theater. Seeks sincere, fun-loving female with similar interests. Photo optional. NYM K917.

I Have A Great Giggle—A warm heart, a communicative style, and a quick, curious mind. Very pretty, strawberry blonde, 36, Jewish, in media. Want emotionally aware, good-looking man, into caring, communication and commitment. Photo. NYM M843.

Vibrant, Classy, Female—"Born" dancer, 5'4", seeks graceful male partner, 40 plus, with natural style/rhythm for ballroom, hustle/disco. NYM M848.

Pretty, Witty, Intelligent—Art teacher, 5'6", seeks a unique man in his mid 50's to 60's, a humanist who enjoys the arts and wants a shared life. NYM J559.

Quality Man Wanted—Stunning LI widow, Jewish female seeks tall, good guy, 45-55, for a meaningful relationship. Phone/photo, please. NYM L824.

Jewish, RN Divorcée—38-years-old, 5'1", seeking comfortable relationship, with lots of laughter and chemistry, 34-50. Photo appreciated! NYM K963.

Swedish Beauty—Hoping to meet distinguished gentleman to share delightful days and exciting evenings, 35-45. Photo and note. NYM J561.

Dynamic, Handsome, Sexy Male—43, tall, blonde, blue eyes, great chemistry, sensitive, supportive, responsive, seeks female with good legs, travel, arts, dining. Photo please! NYM J547.

Nationally Known—Nutrition and a health authority. Author (25 books), radio personality, educator, mid-30's, athletic, marathoner, 6'1", 170 lbs, male, warm, caring, full of life and passion, well-educated, creative, spontaneous, honest, sensitive, world traveler with a love of city and the country (homes in both). Seeks attractive, healthy, caring fun-loving, good humor, honest, sensual woman, 25-35. If you have a positive and creative attitude towards life and others, well-focused and relaxed about yourself with a flexible and sharing personality then we have something in common to share. Photo, note, phone. NYM E569.

Do Something Nice For Yourself—This warm, giving 33-year-old, blue-eyed blonde, has beauty, brains and a heart, for tender loving care, write. NYM M865.

6', 190 lbs., Blue-Eyed—Italian, practicing Christian man, 39, never married, financially and emotionally secure, sincere and sensitive. Can be witty at times! Interested in tall, slim, attractive, practicing Christian lady who has long range plans in mind. Photo/letter. NYM J558.

Physician, Jewish, 33—Good-looking, seeks bright, attractive, slim woman for a sincere, happy relationship. NYM K950.

Handsome, Affluent US Professional—From Mideast, 44, seeks slim, attractive, Moslem or non-Jewish female for caring. Photo/phone/bio. NYM J562.

Glamorous Blonde—42, shapely, petite, very successful, Manhattanite, seeks business exec or professional man, 45-55, preferrably Jewish, must be 5'10" or over, very attractive and wanting a healthy relationship. Photo please. NYM L844.

Northern NJ—Attractive, petite, down-to-earth, active, reddish-blonde, Scottish-born, with varied interests, seeks financially and emotionally secure, bright man, 40 plus, sincere and ready to enjoy life. Never answered an ad before? Neither have I. Try It. Tri-state area ok. NYM L813.

Sweep Me Off My Feet—Unpretentious, stunning sophisticate seeks an established, worldly, distinguished gentleman with elan for a stable, committed relationship. I prefer you to have a successful career with enough time to share weekdays and weekends in the country or out of the country. Our time together should be spent caring for one another, and sharing our mutual passion for life. Antiquing, window shopping, horseback riding, walking, hugging, and being silly are some things that make me happy. I am 30, 5'6", slender, with a bent for a non-smoking man, 35-45, who cares enough to be himself. Letter, phone, please. NYM J556.

Europe Bound This Summer—37, semi-retired, Jewish male, 6'2", 200 lbs., good-looking, highly intelligent, fun, educated, soon to be Floridian. Are you a 20's-30's female who likes to travel and isn't afraid of small planes or serious relationships? You must be energetic, spontaneous, bright, attractive, trim, warm, understanding, in other words compatible. Bio/photo/phone. NYM M406.

Zany, Creative, Successful—Jewish male, 29, enjoys arts, the sporting life and adventure. Seeking intelligent woman, 23-30, with similar interests. Photo/phone. NYM M869.

Everybody Has A Dream—If yours includes a tall, sexy lady, 27 and you're sensitive, attractive, and Jewish, share your dream. Note/photo. NYM M868.

Handsome, Adventurous—Jewish man, 34, 5'11", seeks special lady for relationship. PO Box 314, Brooklyn, NY 11234.

Doctor, Ft. Lauderdale—41, 6'3", 175, never-married, seeks intelligent, attractive female, who's ready for commitment. Phone/photo/note. NYM M726.

Affluent, Mature Citizen—Desires unencumbered female of highest type. Good health, education essential, for mutually fulfilling relationship. NYM M749.

If You Can—Drop your pen by 6pm and go home to what's really important, then I'm interested in hearing from you. Need a woman, 40's, whose passion for life equals her warmth, success, sensuality, and good-looks. You get out of a relationship what you put in. I'm prepared to put in a great deal. Letter/phone. NYM J546.

Vibrant, Dynamic Business Exec—52, seeks slim, attractive, classy lady, 35-48, 5'-5'6", non-smoker for romance, fun and excitement. Send photo and bio. NYM K918.

Handsome, Affluent Executive—Jewish, 38, educated, confident, athletic and cultural. Seeks a never-married female equal, 28-34, with character, achievement and depth. Bio. NYM K919.

Former Semi-Princess—Pretty and bright, seeks prince of a man with twinkle in his eyes, 45-55. Note. NYM L803.

Oriental Woman—With American w 43, (looks and feels like 35), 117 lbs., successful business executive, likes ging, skiing, cooking, music, theater. S ing friendship and possible long term r tionship with man, 41-49. Send letter/ phone/photo appreciated. NYM L83

Businessman, Manhattan Resident— tractive, youthful, late 60's, 5'8"/150, s sitive, intelligent, world-traveled, in ested in cultural activities. Desires meet attractive, petite, non-smoking nancially independent lady. NYM M

Best Book In NY—This book is better t its cover, and the cover is very, very go White, Jewish guy, 41, exuberant, frien 5'10", 175 tough pounds. Roughly ha some athlete, work-out daily. I'm not ried away with myself; I'm a realist. W 10, play 10 and sleep 4 hours a night. go, do or try most anything, but monogamous. You are 24-30, grown- don't need a daddy, adorable or ex head-turner, any race, 5'3" to 5'11", le strong and physically mean. You seek independent, sharing partner, lots of af tion, extremely varied life. I'm totally nancially-secure, work at investing my sets. I'm free to go anywhere at any t but must keep home base in NY. Seek permanent relationship. Answer this a you have the whole act. Note and ph only; I'll call you. I've got it, and if yo got it, put your note in the mail to NYM M860.

Tired Of Games—Professional Jewish dy, 27, 5'4", slim, blonde, blue-eyed, tractive, witty, huggable, family-orient loves white wine, kleenex movies. Se Jewish man, 28-37, for lasting relati ship. Bio/photo/phone. NYM L744.

Man Wanted—Female MD, 30's, cla and brilliant, needs sincere, honest, b liant, aggressive MD or attorney, for p sible future. NYM M771.

Real Men Cook From Scratch—Wonc ful man, with beard and two cats; coll tively fun, furry and affectionate; se smart, witty, curvaceous lady, sous c 27-36. Photo? NYM M825.

Wanted:—Tall male, 32-40, sincere, morous, successful with honorable int tions. Reward: pretty LI female, slend 5'8", Catholic. Photo, bio, phone. N M826.

Man Of The World—Young, professi al, educated, looking for down-to-ear cultured, female counterpart. NYM L

Single Successful Man—Christian, 5'1 36, sincere, athletic, non-smoker/drink wishes to meet a lady of similar qualit for a lasting relationship. Photo, b please. NYM M827.

Charming, Caring, Cute—Very attracti 37-year-old, Jewish therapist, well-tr eled, loves country and city, seeks succe ful, handsome male, 38-45, with se awareness, sensitivity and not afraid intimacies. Bio/photo/phone. NYM L7

STRICTLY PERSONALS

vely Lady Litterateur, 38—Slim, loyal, acious. Seeks mellow man, 38-50, af- ionate, adventurous, who enjoys mu- travel, books, theater, laughter, long ks. Children a plus. For committed re- onship. NYM K974.

orney/Entrepreneur—NY/CT, 40's, ald like to meet very attractive, Chris- woman in her 30's. Dayperson with door and sports interests. Note/phone/ oto. NYM K986.

ry Pretty Author/Editor—Slender, -eyed WASP, 38, with healthy life- e, *engaging sense of humor, seeks ro-* nce with intelligent, appealing, mar- ge-minded male professional. Note, one, photo if possible. NYM J555.

Year-Old, Handsome, Successful— ristian, Westchester businessman ks great-looking, down-to-earth fe- le with nice figure, 25-35, who will en- house on shore, boating, fun, out- ors, also simple things in life with pos- le honest, lasting relationship. Letter, one, photo a must. PO Box 101, Cro- -On-Hudson, NY 10520.

ndsome Doctor, Italian-American— seeks beautiful female partner, non- oker. Photo. NYM K983.

Vould Like To Meet A Lady—Around ", dark hair, single, Christian, slender, ractive, 43-49, who likes jazz, seashore, vies, good sense of humor. I am a NJ le, 50's, with same interests. Phone, oto, bio. NYM J550.

Artist/Physician—Warm, sensitive, pretty, hazel-eyed, dark hair. Jewish, 31. Enjoys hiking. Seeks intelligent, creative, handsome, athletic man, with good sense of humor. Note/phone. NYM L843.

Fall In Love With Me—Attractive, Jewish, romantic, professional woman, 33, seeks serious-minded man. NYM L839.

British Female—Baseball fan looking for secure, sincere, non-smoking man, 35 plus, to go to stadium, explore NYC area. Enjoys: dancing, dining, reading, movies, beach walks. NYM K965.

My Jewish Mom—Wants professional, *business, handsome mensch, 30-37, for* me. I am model-type, stunner. Bio, photo. Try. NYM K966.

Pretty, Warm, Bright—Trim, 30, 5'2", traditional in her values seeks non-smoking, single, professional, 32-40, sincere, handsome, Christian man to share life. Note/photo. NYM K967.

Lady Ad Exec—Stylish, interesting, 35, athletic, pretty, urbane. NYM K968.

50 Year Knight—Part King Arthur, Don Quixote, Peter Lake, wants woman to join quest for new worlds. Photo, phone helpful. NYM L862.

San Francisco Woman—38, attractive, professional, seeks frequent West Coast traveling man. NYM K982.

Beautiful, Bubbly, Bright—Classy lady seeks Mr. Right, 40's, charming, secure, write me for sure. NYM M873.

Very Attractive, Slender, Witty—Personable, brown-eyed blonde, Jewish female seeks Jewish male, 30-45, emotionally/financially secure, for a lasting relationship. Phone/note/photo. NYM K952.

Two Left Feet, But Very Athletic—37, Jewish NJ male, non-smoking, computer professional, workaholic, playaholic, seeks athletic woman with brains. NYM L841.

Sugar And Spice—Pretty, slim, sincere, Jewish, professional female, 29, seeks handsome counterpart for a meaningful relationship. Bio/phone/photo optional. NYM K953.

Special Lady—50ish, accomplished, wishes to meet an interesting, honest, financially secure man with a sense of humor and interests in arts. Photo appreciated. NYM L842.

Exotic, Funny, Intelligent—Responsive Jewish woman, curly hair and eyes, seeks warm, caring, eclectic man in 40's to share joie de vivre. NYM M867.

German EDP, Professional—41, 5'8", private pilot, seeks attractive and intelligent, black or white woman for a lasting relationship. Letter/photo/phone, please. NYM M870.

Hold The Presses—Handsome, energetic and sensitive, Jewish male, journalist, 29, with a flare for the dramatic, seeks marriage-minded, sensitive, slim and attractive woman, 20-27, (to 5'7"). Let's make headlines. Photo/brief note/phone, please. NYM L845.

Seeking Life Partner—CEO new to LI from Texas, needs to find that special lady. Communication, commitment, spiritual compatability, desire for similar lifestyle and support of each other's dreams and careers is important to me. Your interests include sailing, tennis, skiing, travel, making a home, Broadway, slow dancing and physical closeness. Child(ren) could be a nice option in a new beginning. You are a very professional woman in 30's. I'm WASP, 6', 175, 47, who believes all is possible in love. Note, photo, phone to PO Box 1414, Melville, NY 11747.

Help!—One-man woman needs one-woman man. Please be 40-55, needing an intelligent, pretty, warm someone. PO Box 415, Mendham, NJ 07945.

Pretty, Petite Lawyer Lady—32, Jewish, seeks friendship, hopes for more. Nothing ventured, nothing gained. Note/photo/phone, please. NYM K975.

Pretty, Jewish LI Lady—36, seeks mensch teddy bear to share forest and cave. All sports, champagne, quiet times, fun times. NYM K976.

Successful MD, 31—Intelligent with a *variety of interests, seeks very attractive* woman, 20-30. Phone/photo. NYM K921.

Ivy-League Educated Man—26, seeks intelligent woman, for lasting relationship. Photo/note. NYM L804.

Strictly Personals ads continued on next page.

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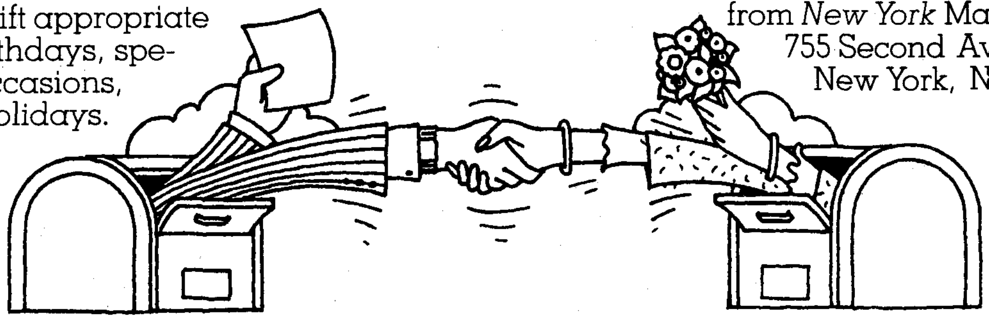

STRICTLY PERSONALS

What's A Nice, Attractive—Sensitive, romantic, Jewish, LI lady, (37) doing in a place like this? Looking for you, that special, successful, intelligent man (37-47) who enjoys laughing, life and walks on the beach. Non-smoker preferred. Note/photo/phone. NYM M854.

Professional, Warm, Innovative—Male, 26, looking for an attractive, sincere, young woman, 20-26, who wants a relationship of semi-intense magnitude. Photo/phone. NYM K930.

Attractive, Caring Woman—Seeks male counterpart, 45-57. NYM K931.

A Friend Of Mine—Placed an ad in NY Magazine. He fell in love and is happily married. I am a successful, handsome attorney, 42, 6', blonde hair, blue eyes, wishing to share a similar experience with an attractive woman, 25-38. Please send photo with response. NYM L823.

Don't Tell Me You Like Long Walks—Tell this dynamic man what really turns you on. Our pleasures may fit. NYM L829.

Faye Dunaway Look-Alike—Brainy, sensitive, 5'8", seeks elegant, compassionate, gorgeous, affluent, married-minded, Manhattan gem, 35-45, non-smoker, for a lifetime of candlelight, stargazing, PDQ Bach. Letter/photo. NYM L827.

Just The Facts—Jewish banker: 5'11", 27, attractive, athletic, bright, balanced, cultured, caring, dining, and dancing. Looking for a woman who is serious about life, laughter, and love. Note/photo/phone, please. NYM L828.

Attractive White Female—Desires to meet someone special for a mutually caring relationship. What I'm looking for is a guy 25-29 who's clean-cut, sensitive, athletic, financially secure and an avid animal lover. Does such a guy exist? Please enclose photo. NYM M846.

Your Search Is Over—If you're looking for a fun-loving, professional, Jewish woman. I'm divorced, 34, pretty, slender, bubbly and huggable. If you're 31-44, non-smoker, fit, who values communication, loyalty, laughter and unlimited hugs, write! NYM M858.

Elegant, Attractive Professional—Artistic, sophisticated seeks man of achievement, depth, taste, humor, 40's, for laughter and love. NYM K935.

Quiet, Unassuming Gentleman—Dentist, Jewish, 32, wishes to meet pretty, down-to-earth lady. Photo. NYM K936.

Very Attractive, Trim, Professional—Independent, white, Christian woman in her early fifties, avid sports woman, dancer, traveler and fine arts buff, divorced for five years, now ready to meet comparable, similarly aged man who is serious but has a sense of humor, professional, sensuous, committed but not necessarily to marriage. Photo/bio. NYM K938.

On My Own Again—Attractive, succ ful, intelligent woman with good lo tastes and interests, seeks man, 50 p attractive mentally and physically, likes an exciting night on the town glass of wine by the fire. Bio, phot must. NYM M850.

Stunning, Slim Brunette—5'7", well-t eled, informed, seeks intelligent, sta accomplished white man, 45-60, to s new experiences. NYM M851.

Independent Jewish Female—With a of travel and art, a good sense of hun and I love life. If you're 47 plus with a se of adventure and a joie de vivre NY area. NYM M847.

You Must Remember This—Handso successful, Jewish attorney, 6', 175 athletic, 30's, interests include da travel, music, sports, and hopefully y Seeking woman who knows that fun mental things apply as time goes NYM L821.

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Use the coupon above or call (212) 880-0732. Rate is $23 per line, two-line minimum. Add $15 for NYM Box number. Mail to: Attention Strictly Personals, New York Magazine, 755 Second Avenue, New York, N.Y. 10017. All ads accepted at the discretion of the publisher.

STRICTLY PERSONALS

irable, Creative, Artistic—Jewish, LI ow, 37, 5'4", blonde, blue-eyed, very ty. Love to dance, laugh, share and e. Educated, but don't know it all, ependent most of the time; classy, yet sual. You: 39 plus, 5'10" plus; well-built, lligent, gentle, caring, creative, gener- and successful with monogamous ten- cies. Smoker okay. Bio/phone. Photo ful. NYM K929.

rming, British Beauty—Professional, n and fun-loving. Seeks caring, suc- ful man, 40 plus, for lasting relation- . Photo, note, phone. NYM K939.

tig, Attractive, Airline Executive— , shapely, intelligent, sensitive, enjoy el, road racing at Lime Rock, most rts, seeking an intelligent single man, 8, sense of humor and integrity a t. Note. NYM L830.

rm, Alive, Female, 36—Wishes to t a man who has spent time discover- himself and likes what he has found. a woman who values myself, friends, ition, theater, music, travel and quiet s. If you are 38-44, a beard is a plus, committed to meeting the right wo- who blends both success and sensi- y, please write, include photo. NYM .

re All Special—But not everyone s you feel that way! I'm a mid-forty, ish, professional man who's strong, erable and funny while I try to bal- e the two. If you're a sensitive woman is a cerebral heavyweight and a sical lightweight, send note and pho- NYM K960.

eptionally Attractive Woman—5'8", , 35, looking for a huggable, sensitive, le, Jewish, man for a loving, committed tionship. NYM L854.

ectionate, Outdoors Accountant—32, ', looking for that affectionate woman, 35, who enjoys camping and life, yet be serious. NYM M876.

ulous Pianist—Plays Gershwin, Por- Rodgers and classics. Refined busi- sman, tall, slender, attractive, single istian, young 52, excellent back- und and appearance, traditional val- ; interests include travel, cooking, bik- channel 13 and WNCN. Interested in eting slender, attractive, refined, istian lady, NY/NJ, to enhance quali- f life. NYM K961.

d Is Beautiful, 38—Jewish, blue-eyed, ative entrepreneur seeks 30ish, Jewish, -smoking brunette, bright, good se of humor. Photo, phone. PO Box , Piermont, NY 10968.

ian Man, 27—5'6", non-status seeker, its to share life, any faith. Photo. PO 3146, Jamaica, NY 11431.

cessful Businesslady, 53—Seeks phys- ly fit gentleman who likes serious mu- theater, active sports, reading and ad- ture. NYM K962.

My Guinevere—A truly romantic, dsome dentist, 37, seeks a caring rela- iship with an attractive, professional man, 25-33. I enjoy photography, mov- skiing, racquetball, traveling, candlelit ners and holding hands. How about ? Bio/phone/photo. NYM K954.

Want To Meet A Nice Guy?—Successful executive, a young 52, 5'8", with a very good sense of humor, intelligent, honest, caring and sincere, would like to meet a slim, easygoing, attractive, young looking woman, with a good sense of humor, who believes in togetherness, for friendship, and a lasting relationship. Please send recent photo and phone number with letter. NYM L820.

Attractive And Successful—46-year-old businesswoman, well-educated and loving. Seeks handsome, well-educated male partner with an interest in music, dancing, the arts and the beach. Photo/note. NYM K932.

Vivacious, Fun-Loving—And sincere, Jewish, 27-year-old, seeks man to share life's pleasures including backgammon, hockey, and Springsteen. NYM J539.

Mixture Of Contradictions—Divorced WASP, 35, tall, slim. Elegant lady, but down-to-earth. Cool Scandinavian, blue-eyed, blonde, but passionate nature. Raised in South, with Ivy League doctorate. Strikingly attractive, yet independent, successful professional. Look pampered, but prefer to spoil a man. Desire man, 35 plus, of high intellect, emotionally and financially stable, values family, interesting social life and interests, with empathy, sincerity, touch of humility. Wish to build exciting relationship and life partnership together. Bio/photo/phone. NYM K943.

Golf And Tennis Nut—28, pretty, intelligent, athletic woman seeks counterpart. Bio/photo. NYM K944.

Physician, Successful, 5'8"—155, mid 50's, attractive, distinguished, South-American, seeks attractive, nice female, over 5'5", 35-49. Loves NYC, country, traveling. Bio/phone. Photo helps. PO Box 220, Woodbury, NY 11747.

Funny, 50, Jewish—Seeks LI lady to share my kids and other quiet things. I'm easy and I do windows. NYM K945.

Stunning, Professional Redhead—Seeks meaningful relationship with man who is outwardly intelligent, attractive, successful, inwardly warm, sensitive, with good sense of self, Jewish, who loves enjoying, 48-58. Note/photo/phone, please. NYM K946.

Successful, Handsome Attorney—34, 5'11", 175 lbs. seeks exceptionally attractive, bright, trim female. Photo, bio. NYM K947.

Stockbroker, Nice Looks/Build—Will reciprocate photo/note. Good sense of humor, warm, sincere. Blue eyes, brown hair, 5'8", young-looking 38, Christian. Seeks sincere relationship with tall (5'6" up), slim, pretty lady, 28 or less, no children. PO Box 7129, Garden City, NY 11530.

Very Attractive—Articulate, bright, feminine, charming, young 50's, woman, wants to share good things in life. If you are an attractive, warm, successful, outgoing, Jewish man with a sense of humor, please write/photo. NYM L840.

Wealthy, Attractive Business Exec—52, looking for slim, 5'-5'6", knockout of a woman with class, 30-48 years. Non-smoker. Down-to-earth partner for relationship and marriage. Send photo and bio. NYM K951.

Wanted: A Good Man—Not a man's man. Not a ladies' man. Not a man in a diner. I'm an attractive, successful businesswoman, 39. Part traditionalist; part iconoclast. Seeking a fun, flexible man who is caring and ethical. NYM K940.

Traditional Jewish Female—25, cute, tall, slim, Ivy over-educated law student, seeks sweet, intelligent, relaxed company for mostly Mozart and the Mets. Note/phone. NYM L822.

Painter—Grey eyes, great hands, bright, pretty female, 5'6", 115, 33. Terrific man? Note/photo/phone. NYM M849.

I'm Slender, Pretty And Successful—Independent but vulnerable. Looking for a successful, cheerful man, 45-55, who likes firesides and quiet evenings. No gold chains or disco-types. Send brief note/photo. NYM K937.

No Royalty Please—Young 40, relaxed, quiet, Jewish construction executive. Seeking female for sharing, skiing, tennis, walks, theater and other times casual or formal. Note/photo/phone. NYM K941.

37, Joint Custody Of 3 Sons—Ages 5, 7, 9. Husky, competent, serious, playful, very successful, Wall Streeter who is totally unpretentious. Enjoy children, vacations, good food, golf, fast horses, theater, art and more. Seek an about-30 woman, conservative in style, and traditional in values who can love children and a genius man. NY/LI. Letter, phone, photo (returned). NYM L832.

Attractive RN—Fun-loving, bright, Jewish princess, seeks Jewish man (29-39), who enjoys the unique and mundane everyday things and wants a lasting relationship. Photo/phone/bio. NYM M861.

From Half The World Away—Successful, attractive, female attorney now in business, blonde, green eyes, 5'8", sense of humor, home-loving, long time New Yorker who enjoys being with friends, meeting people, theater, museums, antiques, reading, traveling, seeks successful, intelligent, professional man, 38-50, with similar interests; loving, even-tempered, to share serious relationship, possibly a lifetime. NYM K942.

Sexy, Frustrated Rangers Fan—Looking to win. 27-year-old, attractive, stockbroker, seeks Jewish male, 28-35, who's athletic, caring, with a good sense of humor and ready to achieve some serious goals. Photo/letter/phone. NYM L833.

I'm A Romantic Lady—Who finds a successful career isn't enough. Very attractive, 5'6", mid 30's, blue-eyed blonde, seeks emotionally and financially secure, tall, good-looking man, 35-45, who likes to laugh and hold hands. I'm initially shy but warm up for the right man. Phone/photo/letter. NYM L834.

Catch Of The Day—Sounds fishy but there really is an unattached, handsome, witty, smart, fun-loving, sharp, trim 39-year-old male out there. If you're very pretty, bright, 28 to 39, and if conversations, ideas and hysterical laughter are a few of your favorite things. Let's see what happens. Photo/letter. NYM L853.

A Terrific Woman, 50's—Witty, urbane, successful, romantic, wishes to meet a terrific man, 45 to ?, who is witty, urbane, successful, romantic, healthy, wise, non-sexist, for friendship. Note. NYM K959.

Warm, Handsome, Attorney—25, 6'2", seeks slim, bright, attractive Jewish female. NYM M852.

Successful Physician, 45—Sincere, compassionate, who desires shared intimacy. Adventurous, enjoys all outdoor activities, travel, good food, music and movies. Would like to meet attractive Jewish woman, 30-40, non-smoker, with similar characteristics and interests. Photo/letter/phone. NYM M853.

Don't Settle For Less—This very beautiful, slim, 5'5", classy, sexy, romantic, Jewish woman, exec, 31, wishes to be swept off her feet by an extremely handsome, self-assured, witty, successful man, over 5'8", 28-38, who wouldn't expect to find the special woman he's looking for in an ad. Photo/bio/phone. NYM M863.

Life Is Now—Pretty blonde exec, LI, 5'8", 48, 125 lbs., seeks positive, successful man, intelligent, tall and slim, for today and tomorrow. NYM L837.

Special Lady, 31—Too modest to sing her own praises, seeks man with fame, style and the ability to laugh at this state of affairs, 35-45. Photo/bio/phone. NYM M864.

Tall, Attractive, Intelligent—Female professional, 33, seeks relationship with a sensitive, Christian, educated male. Letter/photo. NYM L835.

One 10 Deserves Another—Handsome, affluent, distinguished Ivy-professor and consultant, 40's, seeks stunning, trim, beauty, with head, heart, and integrity. I too have the externals: Youthful energy and looks, coupled with the confidence from an international reputation. I'm artistic and athletic, with lakefront country home, spacious river view, Manhattan apartment, etc. More importantly, I know the difference between romance and living for the long haul out of commitment. I seek both, as do you. Let's start with spontaneity and dignity, share the first flush of romance, and see what follows. Bio/good photo essential, will provide same. NYM L838.

Interested In Antiquing—Especially Victoriana. Sensitive woman with diverse interests, good position in creative field, with a flair for cuisine, seeks successful, loving, positive man, 40-50's, looking for long-term relationship. Special interests: museums, film, theater, travel. Phone number in letter. NYM K969.

Harriet Vane Seeks Peter Wimsey—Striking, intellectual, unathletic smoker, 5'2", 27, seeks witty, interesting, romantic man, 25-40, for evenings out. Please write. NYM K970.

Male, 33—Professional, intelligent, sense of humor, enjoys long walks, film, the beach, seeks female counterpart, 25-33. Note, please. NYM K971.

I've Got It All—Striking looks, personality. I'm Jewish, 6'2", 170, green eyes, 27. I'm seeking a Jewish woman, 22-27, beautiful, outgoing, for love. Photo/bio. NYM K972.

Fetching Lithe, Blue-Eyed—Blonde, WASP, mid-forties, seeks sophisticated, amusingly affluent, nature lover with penchant for off-beat travel. NYM K973.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Beautiful, Fun-Loving—Irreverent, LI, woman, PhD, 40's, interested in meeting, politicly progressive male feminist, 35-48, to share life's feast/treasures. Photo/note. NYM L802.

This Is Worth A Letter!—Sharp, attractive, self-aware LI woman, equally comfortable in front of a fire or out on the town, seeks honest, sincere, warm man, 45-55, with a flare for living. NYM L812.

Businessman, 46—Romantically inclined, seeks stormy and exciting relationship in the style of 1001 Arabian Nights with passionate, attractive lady in her 20's. NYM J557.

Blonde California Transplant—Female, 36, college-grad, financially secure. You are over 35, happy with yourself and place emphasis on good communication (therapy an asset). I enjoy long country drives and summers at the ocean. I'm a slim 5'8". Let's meet to see if there's any chemistry. Bio, photo appreciated. NYM K924.

Vivacious, Attractive, Cultured—Sports-loving, bright lady, 41, seeks warm, similar man, 41-55. Phone/photo. NYM L816.

Manhattanite European-Slavic—Woman, 40's, is exquisitely literate, refined, sensuous, intimate, vulnerable. Looks for achieved, interesting man for romance, possible commitment. NYM K925.

Winner Only—Single white female, 37, blonde, statuesque, alive, aware, seeks compatible, sane, successful man, to share finer things. Must be single and unattached. Include phone. PO Box 468, Yonkers, NY 10704.

Detribalized Man—Piano recitals, sandlot baseball, astronomy books, newspaper route, marching band, honor orchestra, libertarian spring break conference, and international studies summer camp background. Magnanimous, studious, resolute, solvent, gallant, virtuous, age 37, University grad. Especially like the summer time, cine-fantastique, shutterbugging, sunrises; Riverdale, City Island, the Philharmonic in the Park, Times Square movie audiences, Belvedere Castle, Liberty Island, the Brooklyn Bridge, Coney Island, Kew Gardens, the Sunken Forest; WQXR, WNET, the QE2; Southern hospitality, San Francisco-Berkeley ambiance; French, South Asian Indian, Spanish Caribbean and Spanish Southeast Asian joie de vivre, felicity and pulchritude; plus hours of soulful, sublime, scintillating conversation. Let's become friends! NYM K926.

Model's Good Looks (38)—Woman, professional, seeks a warm, sensitive man for an honest relationship. NYM K927.

Attractive, Trim, 5'7"—Woman, non-practicing Christian, self-employed, interested in: exotic travel, wildlife, and the arts. Seeks professional man with similar interests and background, 37-47. Letter/phone/photo (will return). Will reciprocate. NYM M844.

White Male, 25—Caring, patient, tall, athletic, intelligent, handsome but socially inhibited. I love sailing, ocean, countryside, skiing, sharing, movies, quiet afternoons. Is there an open, warm-hearted woman to say "open sesame" and let my sunshine out? NYM M845.

Female MD, 41—Seeks professional man with charm and culture for relationship. Photo/note. NYM M828.

Single White Male—30, blond, blue-eyed, handsome, clean-shaven, articulate, educated, very athletic and financially secure, non-smoker, seeks attractive, athletic, educated female, any age, religious, for fun. Note/phone. NYM L798.

BonJour, French Jewish Female—40's, attractive, warm, creative, divorced, seeks male, intelligent and ambitious, to share all the good things of life, a bientot. NYM L799.

Sincere, Irrepressible, Romantic—Male, 25, good-looking, athletic banker with irresistible blue eyes, seeks attractive professional female, 20-30, emotionally mature for beach, dancing and urban sports. Phone/photo/note. NYM M829.

26, Vivacious!—Slim, successful, very attractive, athletic, Jewish female, seeks successful, handsome, athletic, Jewish male, 26-35, to help cure my spring fever. Bio/photo/phone. NYM M830.

Happy Bashful Doc—Male PhD, clinical psychologist, 25, slim, 6', bright, amusing, energetic, seeks a bright, fun, attractive woman, interested in the above. Reply in photo to NYM L803.

Rhett-Butler-Type Man—48, Irish/Italian, survived Scarlett and Atlanta, seeks stunning, soft, intelligent, Mediterranean-type woman. Object: co-author, happy ending to wind 2. Note/photo/phone, please. NYM L801.

Very Handsome, LA Man—36, 6'4", sincere, athletic, fun-loving, successful businessman/lawyer seeks warm, sensitive, athletic, gorgeous lady who never responds to these, age 25-35. Send note, photo. NYM K916.

French Designer—Widow, mid 50's, seeking friendly relationship with male, 60 and over. NYM L818.

Pretty, Poetic, Psychologist—Blue-eyed, 5'4", seeks good-humored, reliable, professional man, 35-40, for fidelity and family. NYM L817.

Striking, Sexy Female—49, seeks successful, man, 45-60, who is tired of cutesy ads and wants a real woman. NYM L819.

Queen Sized Woman—25-42, wanted for Manhattan executive. PO Box 208. Wall St Station, NYC 10005.

20/20 Eye Surgeon—34, 5'10", 160, handsome, blue eyes, Jewish, outgoing, athletic, world-traveled, enjoys outdoors and long talks, now ready for that special woman, à la romance, 21-30. Photo/phone/note. NYM M859.

Sunshine, Spring And Happiness—Are great to share! Successful, sincere man, 39, seeks a warm, petite, bright and highly attractive lady to 36, (Jewish preferred) to share good times and romantic feelings. Please send a brief bio, phone and photo. Let's give it a chance! NYM K933.

Warm, Lovely—5'8" brunette looking for 40 plus man who matters. NYM M902.

Handsome, Refined Gentleman—Likes music, runs, swims to stay fit. Christian Manhattan executive, Jersey coast resident. Desires matching lady, 52 plus. Note, phone. NYM K934.

Imaginative, Intelligent, Artistic—Woman, 42, green eyes, long dark hair, seeks creative, compassionate, courageous man to come home to. Note/photo/phone, please. NYM M831.

Take A Risk—For romance. Attractive, female, professional, 31, 5'7", Jewish, into fitness. Seeks attractive male (28-30) who maintains a healthy zest for life, love, commitment and achievement. Bio/phone. NYM L809.

Jumps Buildings With—A single bound. Handsome, Wall St. exec, in his late 30's, is looking for the right Lois Lane. Galleries, restaurant and the theater occupy most of his free time during the cold months. The warm sunshine brings on a second life both on and off- shores at New England seaport. Seeks a stylish, well-educated, Christian beauty, with a good sense of humor, between the ages of 25-32, if you're interested in more than a date, send photo/bio/phone. NYM L810.

Lively Chocolate Lover—29, bright, warm, pretty, thin, MBA, varied interests. Would like to share adventures in eating, city excitement, country air, comical moments. If you're an easy to talk to, intelligent, successful, fun-loving, non-smoking Jewish man with a great sense of humor, then take a chance. Phone/photo appreciated. NYM M838.

Handsome, Athletic, Jewish Executive—32, lovable and willing. Seeks warm, Jewish female, 20's, who is trim, shapely and adorable. Don't be shy about answering, I'll be gentle. Photo/note. NYM M839.

Are You Man Enough—This attractive Westchester widow, mid-50's, young of body and mind, seeks tall, self-assured, sufficient male to share friendship, quiet dinners, and maybe romance. Photo and bio. NYM M840.

Classy, Caring Executive—Shapely, sexy, fun-loving white female, seeks 45-55, white male to share all of life's pleasures. NYM M841.

Bright, Witty, Redhead—30, professional, in the arts, very pretty, 5'6", slender, reflective, would like to meet a special man, educated, intelligent, successful, attractive, kind, with a sense of humor, to share life and love. Note, phone, photo appreciated. NYM M842.

Once In A Lifetime Catch—Handsome, CT MD, who loves Manhattan, seeks a partner to share the good life, I enjoy tennis, swimming, art, music, theater, dining and good conversation. You should be bright, pretty, slim, 25-30, a non-smoker and willing to be enchanted. Photo/bio/phone. NYM L814.

Central NJ Part-Time Mom—Warm, bright, attractive, 40, seeks intelligent, active man, 40 plus, to share humor, skiing, beach, fireplace, sincerity and Sunday Times. Note/phone/photo. NYM M856.

Handsome, Athletic Male, 28—Seeks attractive, sensitive, Jewish female who is 5'1" to 5'7". Photo (a must), phone, note. NYM L825.

Bay Head—The beach and this lady. All I'm missing is you, an over-30 male. Interested? Photo, bio, phone. NYM J554.

Israelite, Fine-Looking, 34—Jewish seeks pretty woman for marriage and love. Phone, please. NYM K928.

Perennial Springtime—Was ours forev being alive, enjoying the magic of lau ter, friendship, love and great commu cation. Now a widow, attractive, fin cially and emotionally secure. Explor the possibilities of a second chance happiness with you, a caring, traditio man, 60, Jewish, together our lives special in all seasons. Phone. NYM M

Funny, Charming, Successful—25, r estate professional, seeking attracti slim, unpretentious female who is 23- career-minded, Jewish but above all ha pretty smile and cheery outlook. Phc phone/bio. NYM M833

Weekend Farmer—Mid 30's, tall a stately, not impressed by glitter or hy but can be lured into almost anything a piece of homemade gefilte fish, serv by a kind, intelligent, lovely lady. Phor photo, optional. NYM M834.

Your Mom Will Love Me!—Success Jewish guy, 34, good-looking, athle lovingly crazy and at ease in Reeboks Ballys, seeks slim, vibrant female. NJ/N Photo, please. NYM L805.

Very Handsome Black Male—Thoug ful man of substance, style, character a charm, seeks deliciously striking, pre female with soul. Ivy League educat with eclectic interests and melliflu voice, I'm the kind of man most wom want but few find. Are you that fortun someone? (Photo required) NYM M8

David Bowie and Beethoven!—Cultu executive, Village resident, 33, ha some, fun, 5'8", Christian. Seeks succe ful, attractive female, 23-28 for friends and romance. Bio/phone/photo. NY M837.

For The Select Woman—A deal y can't refuse. Successful, sensual and s sitive, high energy entreprenuer, 42, 6' strong and good-looking in a h Looking for very beautiful, bright, s and sensual woman between 20-30, se ing excitement. Must send recent lett phone/photo. NYM M836.

Single, Successful Female Doctor— 5'3", slim, healthy, good sense of hum seeks compatible, single male of appro mate age and Greek background, marriage. Bio/phone. NYM K922.

Street Murals, Central Park, Paris Muiltifaceted, Jewish professional, w man, 32, seeks a genuine, gentle, stro fun man, to adventure with and lo NYM L807.

Intelligent, Successful Reasonabl Beautiful Jewish female seeks man, o 40, to get completely stupid over. Lett phone. NYM L808.

Very Special Lady—Jewish professio 31, pretty, intelligent, sweet, warm, se tive, seeks Jewish man, 28-38, intellige kind, attractive, successful, family-orie ed for lasting relationship. Letter, pho photo, please. NYM M857.

Gallant, Young Gentleman, 27—5' professional, Jewish, attractive and s cere. Seeking intelligent, stylish lady romance. Photo optional. NYM K977.

You're An Attractive, White Male— 55, fun-loving, easygoing, sincere and nancially secure, who feels comforta with himself and is looking for me. NY J549.

STRICTLY PERSONALS

ld You Be The One?—Are you an at- tive, romantic and emotionally stable ile to age 46, seeking a long, intimate ionship? Look no further. He's a isome, witty, good sense of humor, yite, energetic male from Southern pe, with a good build, 51, 190, 5'10 . Divorced 3 years, own home, hi- professional, non-smoker, social ker. NJ/NYC preferred. Note/phone, o if possible. NYM K956.

ty Lady, Artistic—Witty, intelligent, 40's, seeks gentleman with sense of or, positive outlook, and interest in arts. Photo/bio. NYM J545.

que Position Available—Jewish fe- offers opportunity for Jewish male, 0, to form partnership so she need again place a ludicrous ad. Appli- s must have standard "boy scout" butes (remember them?) and then e. Should demand comparable or in potential partner. Must be will- o make initial investment to hopeful- enerate "interest". No trainees nor paths need apply. Not an equal rtunity employer. NYM M875.

Very Smart—But don't flaunt it. I'm good-looking but can't hide it. I can eciate fine food and a show, but I y love a beer and a baseball game. a successful, intelligent, beautiful sh woman, 25-32, who loves sneak- hamburgers and a man with a great e of humor. Note/photo. NYM M874.

active, Slim, Witty—23, 5'6", seeks leman, 25-36, sincere, attractive, riage-minded, serious, sense of hu- . Photo, bio, phone. NYM K978.

et, Petite, 35—LI Jewish female. s sports and romance. Seeks caring , 30-45, for lasting relationship. Pho- please. NYM K979.

Luscious Blonde Scientist—Athletic, musical, 38, seeks successful man full of sunshine to share outdoors, love, intellect. LI, NYC. Photo/note. NYM K984.

I'll Play A Round—Of Golf! Cute, curvy, classy, cultured, quite funny, 5'2", LI career woman, grown kids, seeks sharp, slim, secure, successful, sometimes silly, 50's, Jewish partner, for caring, to share the good life, laughing and an occasional mulligan. Phone/photo. NYM J552.

Like Dancing?—Very attractive lady, 54, fun-loving, full-figured, red hair, green eyes, Queens. Note, photo. NYM J553.

I Am Imperfect—Despite being a bright, good-looking, analyzed and accomplished 34, professional man, with eclectic interests and fervent values. And you? NYM L848.

Precious Gem—Wants unique someone to share spectacular setting. Bright, warm, attractive professional, witty, rare, Jewish jewel, 28, seeks similarly multifaceted male. Let's go for a flawless finish. Specs, photo and phone, please. NYM K958.

Ruggedly Handsome WASP—6'4", 195, affluent, athletic, outdoor romantic, 42, seeks tall beauty, of mind, body, spirit. One-woman-man. Photo. NYM L849.

Extremely Romantic Lady—Of 22, attractive, shapely, seeks male, 25-40, who wants to enjoy the romantic moments in life. Photo/phone. NYM L850.

Widow, 52, Attractive—Independent. Enjoys walks, fishing, skiing, golf, shows, movies, family, friends, traveling. Looking for friendship, possible marriage to male, 52-60, similar likes and standards. Photo, letter. NYM K955.

Lively LI Lovely—42, Jewish, sensitive, slim, smart, seeks the best. NYM K981.

Super Bowl, Blackjack—Kentucky Derby. I've never won; because I never played. Now I'm seriously playing for the highest stake; a vivacious and pretty lady to share my life. Is there a charming, free spirited, adventurous, unconventional lady who wants to start living, loving and traveling; who hungers for the satisfaction, affection and peace of mind one caring person can offer another? Physically, mentally and financially I am 100 percent. Emotionally, I'm still searching for that special someone. I'm a widower, 54, 5'6", semi-retired, who cannot find pleasure in the dating hullaballoo; nor do I want to waste time with someone; no matter how sexy or beautiful, just for the sake of another date. If the chemistry is there, then let the sparks fly. Otherwise, why bother? I have no dependents or obligations and am free to go anywhere, anytime. Where you live or work is immaterial. I consider this ad my project for 1985 and will devote the entire year to finding the partner who believes as I do, that love is a 2-way street. The eighth miracle of the world is out there someplace and I intend to make it happen. Please send recent photo and phone to PO Box 1587, Murray Hill Station, NY, NY 10156. All photos will be returned.

Tired Of The Sizzle?—Here's the steak. A one-woman-man but still looking for that very special one woman to share my life with. I am mature, sincere, intelligent, athletic, 33, Jewish, ex-Englishman, successful businessman, and looking for an extremely beautiful, romantic, very slim, Jewish lady, 25-30, who is intelligent, sensitive, and sincere, and who appreciates those European values. If you're up on life and like steak, RSVP with photo, phone, letter. NYM L852.

Backpack And Black Tie—Redhead, WASP, 33, 5'7", untwiggy. Gracious MBA with confident, witty, affectionate man to share adventures, friendship, and perhaps a family. Photo. NYM K980.

Warm, Very Bright, Cultured—Handsome, single Manhattan physician, 50, good sense of humor, loves chamber music, tennis, travel, seeks very attractive, trim woman with similar attributes and interests, under 35, for love, marriage, family. Photo appreciated. NYM M871.

Perhaps NY's Most Eligible Bachelor—Tall, slim, athletic, very handsome, extremely successful, Ivy-graduate. Warm, sensitive, considerate, generous, communicative. Divorced 2 years and now set to make my second 40 years even better than the first. Hope to share my life a 27-37-year-old, Italian or non-religious Jewish woman who is as special both physically and inwardly as I consider myself. Please send photo for reply. I will reciprocate upon request. NYM L846.

Beautiful Woman MD—37, with warmth, humor, seeks special man. NYM L847.

Strikingly Attractive Professional—Female, 31, 5'8", Ivy-educated, seeks a very handsome, highly intellectual, kind, loving, sensual, witty man, 30-43, for tennis, bike riding, the beach, hugging and kissing. Non-smoker. NYM M872.

ANNOUNCEMENTS

Happy Mothers' Day—To H.R. in NJ. You are more than an inspiration. We love you. Batman and Robin.

Ma, I Just Wanted—To tell you to have a great trip and I hope you win a fortune in Vegas. Happy Mothers' Day. Love, David.

Dee, It Was Great News—That we passed all our tests. I wouldn't want anything to happen to the woman who is the final piece in the puzzle of my life. I can't wait until 9/22 when we start our lives together. I only hope that I bring as much joy to you as you give to me. Have a great day on 5/17. Happy Birthday! I love you! Dave.

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COMMERCIAL PROPERTY

Retail Space Available—In unusual setting in Sheepshead Bay area of Brooklyn. Call 11am-5pm, Mon-Fri. 718-743-0113.

HOUSE AVAIL/SALE RENT

Stately Staten Island Georgian (1888)—14 rooms. Restoration complete in June. Easy commute. $245,000. 718-448-5857.

Martha's Vineyard Island—Real estate information mailed free: houses, lots, condos, all kinds of property. Ask about complimentary overnight accommodations. Whale Real Estate. 617-693-9100 or 627-4743.

Candlewood Lake, CT—Charming year-round house, marvelous second home. 2 bedroom, 2 bath, private community. 1/2 block to beach. $142,000. Owner. Principals only. 212-686-7150, 203-354-9966.

SUMMER RENTALS

Montauk At Ocean—Plush 5 bedrooms, 4 baths. Bi-weekly/season. 516-269-6177.

Elegant House In Sag Harbor, LI—3 bedrooms, 2 baths, 5 fireplaces, air conditioning, enclosed garden. 212-766-4291.

Fire Island, Seaview. Oceanfront—4 bedroom house, beautiful, fabulous views and decks. Full season. 212-245-8435.

Seaview, Fire Island—Charming 4-bedroom. Big private deck. Skylights, cathedral ceiling, fireplace, 2 baths, indoor/outdoor showers, dishwasher. $14,000. 3 month season. 212-924-7335.

Estate Greenport, LI—Old world elegance, luxury with all summer activities at hand. 914-946-9040 or 914-666-4983.

Madison Ave.—Spacious 1 bedroom apartment available month of Aug. 1 minute from Whitney and Central Park. Quiet block. $2,500. 212-535-3487.

Ocean Beach, FI—Price reduced to $8,000! Lovely 3-bedroom, all conveniences, 5/24-9/3. 212-686-5000, ext. 306.

Hastings-On-Hudson—Escape from city to cozy 2 bedroom house, near river, in lovely historic area. $1500/month. 35 minutes NYC. 914-478-2073.

East Hampton—Northwest woods, short bike ride to beach. 3 bedrooms, 2 baths contemporary with pool, newly painted and landscaped. $13,000. $18,000/year. Eves: 516-324-6421 or 201-746-7045.

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Charming Chelsea Studio—Apartment with separate kitchen and bathroom. Perfect for 1. Available 7/1/85 for 1 year. 212-691-2859.

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Professional Couple—Seeks 2 bedr luxury, furnished sublet, Midtown Side. References. Call Larry, week 212-819-0850.

NOTICE
TO ALL CLASSIFIED ADVERTISERS

NEW YORK Classified will b closed on **Monday, May 2 1985,** for Memorial Day.

Friday, May 24, 1985 is th deadline for placing ads in th issue dated **June 10, 198** (on sale June 3rd.).

After this issue, we will resum our regular schedule of dead line every Monday for the issu on sale the following Monday

Your cooperation is greatly ap preciated.

TOWN & COUNTRY PROPERTIES

Town & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. **Rates effective with the January 7, 1985 issue:** o time rate—$267.00 per inch; two-time rate—$238.00 per inch per issue; three-time rate—$220.00 per inch per issue; four-time rate—$203.00 per inch per issue. Long-term ra also available. Larger sizes available in increments of ¼ inch. **Extra $15 for NYM Box Number.** Complete rates available upon request. Check or money order must accomp ad order and be received every Monday for the issue on sale the following Monday. Phone orders accepted only with American Express, MasterCard, or Visa. Classif Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 212-880-0735. All ads accepted at the discretion of the publisher.

PELHAM PELHAM MANOR 29 min NYC

ELEGANT END TOWNHOUSE

Lg facing Country Club, Libr, LivRm, DinRm, Eat-in-Kitchen, 3 Bedrms, 1½ bths, FamRm/fplc, mouldings, Lg terr, Central/Air, extras. Convenient, Prof. decorated, Mint. $247,500

TOWNHOUSE GEM

Pelham Manor, young, Liv/Rm/fplc, sep. DinRm, Eat-in-Kitchen, paq flr, 3 Bedrm, 2½ bth, Lg FamRm, Mint Cond. Extras. Owner transferred a must see! $221,500

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Mrs. Lilo de la Passardiere 303-1429
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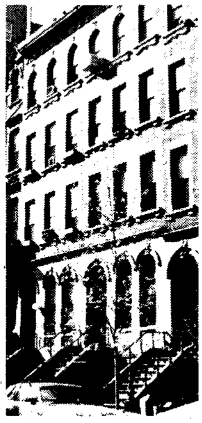
BULLS, BEARS AND BOATS Can be viewed from this top floor duplex overlooking Wall Street and East River in luxury doorman building. Enter from either floor. Lower level features 2 bedrooms, large storage area & 2 full baths. Upper level features living room, windowed eat-in kitchen, both with river views & powder room. Indefinite subletting permitted.
Mr. Steve Geller 303-1439
Residence 751-5253



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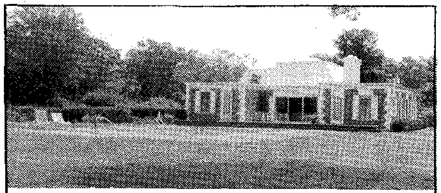

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Estate area, French Mansard Contemporary, 3 bedrooms, 3 baths, 2 F/P's, huge formal winter living/dining room, all glass summer living/dining room, tile floors, and a 2 bedroom guest house. There is a huge 24' x 48' pool and the most beautiful gardens this side of paradise plus a 2 car garage and a green house. Originally listed in the $800,000's.

Owner very anxious—negotiate your best deal.

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1.6 acres in Sagaponack with full ocean views, a stones throw to the beach, priced to sell at $150,000.

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Totally renovated, 19th Century Townhouse, 2 Bedrms, 2 marble bths, 1100 sqft plus 250 sqft terrace, currently rented $3,000 month, leased til *Sept 1986. For immediate sale by owner.* Asking $640,000. No fee.

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NEW YORK MAGAZINE COMPETITIO

COMPETITION NUMBER 533

BY MARY ANN MADDE

rutabaga [Middle English] rut—to roust or eject + baga—a mendicant with a sack. Thus, in medieval times, it was common to turn away supplicants, but first to fill the pocket or sack of such a person with a vegetable, usually a turnip, indicating generosity, or with a stone, indicating the opposite. See also: *pockaroc.*

deliverance [Old French] de = of + l'hiverances—winter vacation. Hence, any respite from school or work, e.g., "Since five years my daughter cadette enjoyed to herself her deliverance the study."

Above, whimsical etymology. Competitors are invited to invent a bizarre derivation of one existing word.

Results of Competition 530, in which you were asked for a foreword—"a portentous introductory tale" and sample title for an imaginary work of fiction.

Report: Problems, problems. What is a foreword? Well, we know what it is not. It is not jacket copy. It is not the opening sentences of a novel. It is not an introduction per se. What it is—well, read the example. Or remember "The Thorn Birds." And weep. Those who did the assignment correctly are promoted. All others return to your seats and wait. I shall be with you after I have had a word with Miss Craffee. Gregory Greenberg will act as monitor. No talking and no passing of notes, please.

First Prizes of two-year subscriptions to "New York" to:

It is called the Forbidden Place.
Deep in the jungles of the Amazon, a fountain of water is guarded by a deadly whirlwind of air resting above it and by choking undergrowth containing the deadly chorta thorn surrounding it. Ah, but to sip three drops of its sparkling liquid is to be given the choice to control the world for good or for evil.—NANCY DREW AND THE FORBIDDEN PLACE.

Myron Rosenberg, Millburn, N.J.

A young man who had heard of a magical stone somewhere in Tintagel went searching for it, for it was said to have the power to make whomever touched it rich and famous. To his joy, he came upon it and, after rubbing it, went to London, where he eventually did become rich and famous. He returned to Cornwall and related his story to the local villagers, but they called him a fool and ridiculed him.—THE TALISMAN TRILOGY.

Dolly Hecht, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

Tradition holds that a baby born on the tenth day of the tenth month of the tenth year of the emperor's reign would be left-handed. It was a sinister sign. Therefore, when Aurelia gave birth to Fibius Nepos in the year XXIV, the tenth day of the tenth month of the tenth year of the reign of Tiberius, his parents sensed that all was not well and that one day he might become a poet.—THE PAW NOT SHAKEN.

Winthrop H. Richardson, Peace Dale, R.I.

In ancient Egypt it was firmly believed that if a dead body still contained the heart and brain, the little known sorceress, Crisis, could revivify and empower the body with evil spirits. To prevent this, families arranged the mummification of loved ones by removing heart and brain and displaying them prominently to ensure that the deceased could not be mistaken for one of Crisis' evil army of walking dead.—REMAINS TO BE SEEN.

Anna Lambiase, Brooklyn

And Honorable Mention to:

That all those who knew him should write something about him seems to me a very felicitous idea; my testimony may perhaps be the briefest and without doubt the poorest, and it will not be the least impartial. The deplorable fact of my being a New Yorker will hinder me from falling into a dithyramb—an obligatory form in New Jersey, when the theme is about a Nutley native.—CAN'T HEAR YOU FOR THE NOISE.

Dr. Joseph Horton, Philadelphia, Pa.

It is a truth that no one can stop time. Ye
strange event occurred in a small Dev
village in the early 1930s that has never be
explained. Early one Monday morning,
morning that at first seemed like all othe
the larks were singing, the ploughm
ploughing, children ran across the fiel
under the bright sun. Thus began the seco
longest day.—TIME HAD A STOP.

David Steinman, M.D., Scarsdale, N.

When the gibbous moon washes Madne
Mountain with a spectral light and mists ri
like wraiths, families shudder and gath
close to their hearths, whispering tales of t
Witchy Woman who lives in Forgott
Holler. On such nights, she walks the mou
tain, weeping aloud and leaving a my
terious trail of red ribbons tied to pokeber
bushes. She lives alone, shunned and feare
But one day, a stranger is come to t
mountain. A handsome young stranger.
SINGS THE DULCIMER DOLEFULLY.

Kay Fowler Schweers, Charlotte, N.

She had spent twenty years needle-pointi
the family tree on old parchment like ca
vas. Rufus Goncher, his name done with
bargello stitch, was at the top, having arriv
in their town in the late seventeenth centu
He had married Mary Waters and sired o
son, Rufus the Second, who had marri
Ellen Young and sired twelve girls, all do
in blue Persian yarn. Those of them who h
survived the throes of a wilderness chil
hood had married and borne many ch
dren.—BLOOD IS THICKER THAN MUD.

Margaret D. Dale, Longmeadow, Ma

It is said that even in Hollywood some pe
ple read the Bible. Those who do assure
are familiar with the quotation "Who c
find a virtuous woman? For her price is f
above rubies."— RUBY: PORTRAIT OF A HO
LYWOOD STARLET.

Douglas Braverman, Troy, Mi

Among the capitalist dynasties of Gros
Pointe, Michigan, it is believed that the fi
free-market transaction took place in t
Garden of Eden. The exchange, said to i
volve an unspecified fruit, was effected, t
legend goes, without price controls or ag
cultural marketing orders. This cautiona
economic tale, handed down faithfully fro
parent to child, came to be known
Adam's Myth.—TOO RICH OR TOO THIN.

Don Hauptman, N.Y.

A giant Druid, enamored of a Celtic lass a
the new moon, invented the game of croqu
to distract his love. The playing field
constructed became their loving grou
each new moon, and its ruins stand today
the mythic Stonehenge.— NO THING U
TURNED.

Tom Morrow, N.Y.

Deep in the Pauan jungle, there dwells a family of apparent Irish ancestry. They speak Gaelic, hold religious services, make poteen, and lead what seems to be a placid secular life. They exist peacefully with the aborigines and ask nothing more than to be left alone. No man knows how they got there.—BLOW YE WINDS OF ERIN.

Rick W. Burke, Ho-Ho-Kus, N.J.

In medieval Europe, there lived two neighboring lords. Frichi de Brahe's wife was barren, and Leopold of Gratz arranged to exchange his wife's next born for tracts of Frichi's land. Leopold's wife bore a son. Journeying to Frichi's castle, the infant fell into a moat. Frichi saved the boy but caught pneumonia and died. Frichi's wife was later burned at the stake, and the boy was returned to his real parents. But he possessed a terrible power.—FUN WITH BARTERING.

Jeff Tenzer, N.Y.C.

The rare bacillus *Lomidus* infects the brain of man. Symptoms range from extreme euphoria to deepest depression. Often mistaken for simple manic-depressive tendencies, *Lomidus* is more insidious, actually controlling brain function with an intelligence of its own. The bacillus tends to mimic emotions never before known to its host. There is no treatment available, but brave scientists are risking their sanity to control it.—GET OUT OF MY HEAD.

Louis B. Raffel, Skokie, Ill.
sp. ment.: Suzie Bolotin, Chapel Hill, N.C.

It perches massively in the ancient tree, so huge that the limb supporting it sings in a prehistoric voice each time its muscles tense and tense again. Its crystal eyes gaze up across the chasm of South American valley and forest. The air hangs like a heavy damp cloth, like a cloak. The claws unfist from the branch. It flies neatly, the copper feathers hard and shining.—RODIN (THE BIRD).

Joanna Scognamiglio, Staten Island, N.Y.

In Venice, on the island called Giudecca, on an obscure canal with no name, there is a narrow, unprepossessing building with no number. It is a pensione now for Yugoslav emigrés, but in the quattrocento, when the Serene Republic truly ruled, it housed Amelia Dandolo, authoress, patron, Bellini's favorite model, and the doge's favorite mistress. Hers was the most fascinating salon of the day, and it was known everywhere in La Serenissima as "Ca' d'Oro."—PALAZZO OF GOLD.

Joel F. Crystal, Scarsdale, N.Y.

During the nineteenth century, some of the most poignant speeches were made by Indian chieftains and orators at meeting and peace councils. One common theme was their love of the land that contained the burial grounds of their ancestors. They were willing to fight and die for it. And they did. The white man's "victories" were no less savage than the Indian "massacres." Indeed, this country was once the "home of the brave." It no longer is.—THE THIRD WICKIUP.

Simi Kessler, Delray Beach, Fla.

In that fecund decade following the end of World War II, nightspots sprang up beside railroad depots across the land. Alcoholic transients had a wide variety of bars from which to choose. The sound of vagrants and tramps laughing and drinking was mixed with the clatter of nearby freight cars passing across the silent continent. Amid the spikes and rails of a side track in East Kansas stood the wildest watering hole of them all.—CLUB TIE.

David Okum, Bordentown, N.J.

The vacant house stands aloof on the moor, its diamond-faceted windows glow with eerie, translucent light. A myriad of mysteriously beautiful hues, encompassing amethyst violet, emerald green, and ruby red, attract, tempt, tantalize, and—yes—terrify passersby. Local inhabitants offer various opinions for the uncanny display, but *all* agree that the windows have been unglazed for the past 50 years.—NO WINDOWS.

Lydia M. Herndon, Panama City, Fla.

When he was 47 years old, Sigmund Freud had a dream. He saw himself crawling through an immense Swiss cheese, trying to reach its north face, where Carl Jung and his brother Michael were making ready to repair a pocket watch. Although he never understood the meaning of this dream, he awoke with the firm conviction that the history of the world had been permanently altered.—DREAM ON.

Sheila B. Blume, M.D., Sayville, N.Y.

On Leinster Road in London's Bayswater section stands a tobacco shop, Puffin, which was established in 1835 on that exact site. Despite its offerings, smoking has never been permitted on the premises. It's rumored that the founder, David Thipthorpe, a commodity importer and exporter, often declared, "English gentlemen do not combine business and pleasure." He was wrong!—WEDNESDAY'S ASHES.

Mark Wolfson, Spring Valley, N.Y.

Sixteen forty-seven marked the third year of famine in Nutley. Harsh winters and arid summers left the land parched. The town elders, distraught, sought the help of an albino Indian named Llawndokter, who gave them a pouch of green powder. They were instructed to place "one without sin" on a funeral pyre, anoint him with the powder, and burn him alive. His ashes, when spread on the soil, would ensure one year's good harvest. Desperate, the elders complied. To this day, the farmlands of Nutley continually yield bumper crops.—MULCH ADO ABOUT NUTLEY.

Peter Morris, Harrison, N.Y.

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 533, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by May 24. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the June 17 issue. Out-of-town postmarks are given three days' grace. ▬

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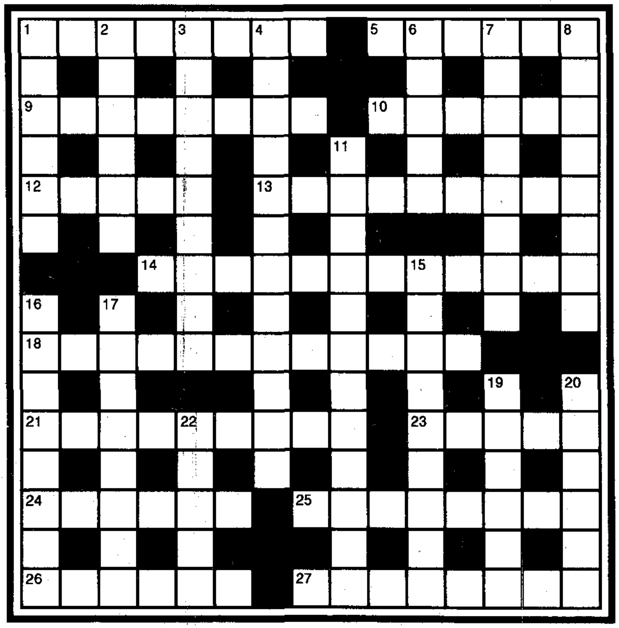
‘SUNDAY TIMES’ OF LONDON CROSSWORD

Across

1 Prepare the goose and demolish it. (4, 4)
5 In the snow race, almost get a chilblain and weep about it. (3-3)
9 Fuel left for pottery. (8)
10 He wrote curiously on card. (6)
12 The priest holds a measure for something like frankincense and myrrh. (5)
13 Open present at the spot indicated. (4, 5)
14 Therefore, only someone such as Santa Claus will tell the truth? (9, 3)
18 A gift, and it takes folk in, is my foreboding. (12)
21 Reinstated miner’s demand following a strike in the plant. (9)
23 A humble dwelling or two with yard. (5)
24 Sounds alarmingly like poison, we hear. (6)
25 Once a bearer, now an office bearer. (8)
26 A vessel having fuel to discharge. (6)
27 Agent on schooner may need this for his work. (3-5)



Down

1 Boat that comes with the Christmas post? (6)
2 Most of these holidays fall w before Christmas. (6)
3 Apt clue I’d contrived to cop (9)
4 Crudely assault the old man with a scythe? Someone wanting extra cash might do (4, 8)
6 Whip round old king organis (5)
7 House with doorbell out of order. (8)
8 Worried by an animal? (8)
11 Couldn’t sail on—rounding t point somehow limped to beach. (8, 4)
15 Student travelling north with French maid finds gin cockta elevating. (9)
16 Musical work to repeat in ne arrangement. (8)
17 Birds one expects to find shu below deck? (3-5)
19 Check on graduate’s family tree. (6)
20 Why pointless sound rises— laughing, for example. (6)
22 Cover story featuring a mino politician and another one. (

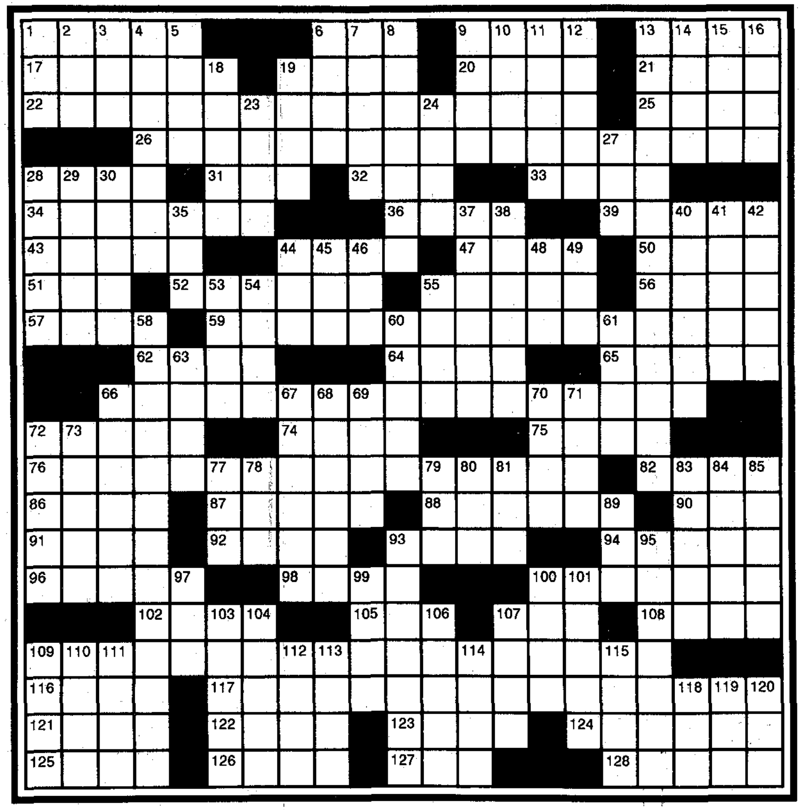
‘TRANSPOSED PEOPLE’:‘CUE’ CROSSWORD/By Maura B. Jacobsc

Across

1 Allotted
6 Tippler’s oasis
9 “He loved his country —— other man has”
13 Sign over
17 Type of type
19 Hay unit
20 Half a fortnight
21 Portent
22 Merrick Harold Orwell
25 Hebrides island
26 Billy Jeff Townsend
28 On a voyage
31 Consumer watchdog agcy.
32 Saint, Spanish style
33 “Whose Life —— Anyway?”
34 Beach millinery
36 Undercover cop
39 Tibetan capital
43 Rubbish
44 Shock
47 Butterfingers’ cry
50 The Old Sod
51 Actor’s rep.
52 Wear away
55 Binge
56 Alpine river
57 Coral formation
59 Preston William Burger
62 Postmen’s tours: abbr.
64 Aesopian racer
65 Pitcher Luis
66 Calvin Isaac Shriver
72 Gladiator’s milieu
74 At hand
75 Opposite of yin
76 Steve Burbank Vidor
82 Ditto
86 Mine, in Montmartre
87 French pastry
88 “Messiah” composer
90 Cribbage piece
91 Male cats
92 Shoe lift
93 Japanese zither
94 Florida city
96 All thumbs
98 Successor to Ramses I
100 Used the car
102 John, in Russia
105 Literary monogram
107 Mineo of movies
108 Salt Lake City players
109 Etta Jane Thomas
116 Sir Guinness
117 Nigel John Milton
121 Part of DMZ
122 Odor: prefix
123 Great Barrier Island
124 Galaxy cloud
125 British letters
126 Time out
127 Aye
128 Cordelia’s sister

Down

1 Amongst: poetic
2 JFK info
3 Hebrew T
4 Prophet namesakes
5 Antic
6 Former Indiana senator
7 Acting family
8 Ruling
9 Military truancy
10 Drought-ridden
11 Pola of the silents
12 Approvals: var.
13 Trials
14 Qatar’s head of state
15 Lucy’s costar
16 Tolkien creatures
18 Riven
19 —— Raton
23 Attys.’ degrees
24 Ferber
27 Be out of sorts
28 “—— Is Born”
29 Sudden rush
30 Growing out
35 Eureka!
37 Roundup workers
38 Place for a contact lens
40 Noah’s landfall
41 Air-raid alarm
42 As to
44 Give the elbow
45 “To Autumn,” e.g.
46 Gaelic Neptune
48 Autograph need
49 Ply the needle
53 Sten’s kin
54 Onetime Supreme
55 Practice boxing
58 First illustrations ir books
60 End of a sentry’s query
61 “—— o’clock scholar”
63 Siamese
66 Robbins or Kern
67 Acclimatizes
68 Irritate
69 Apache ceremonial dance
70 Millstone rod
71 Plum variety
72 Name on old violins
73 Actor Novarro
77 To the —— degree
78 New Guinea port
79 Before sigma
80 Krazy ——
81 Daughter of Cadmus
83 Unassembled
84 Free-for-all
85 Victorian oaths
89 Realtor’s sale
93 Party pooper
95 “This —— the start . . .”
97 Videos
99 Logger’s target
100 Bryn ——
101 Liquid part of fat
103 Shady spot
104 Doctor’s deputy
106 Blackboard
107 Divan
109 Dixieland music
110 Medicinal plant
111 Patch up
112 Arithmetic exercise
113 Word with free
114 Caustic substances
115 Suggestive stare
118 Beer stein
119 Chicken —— king
120 Soprano Merriman



Solutions to last week’s puzzles appear on page 16

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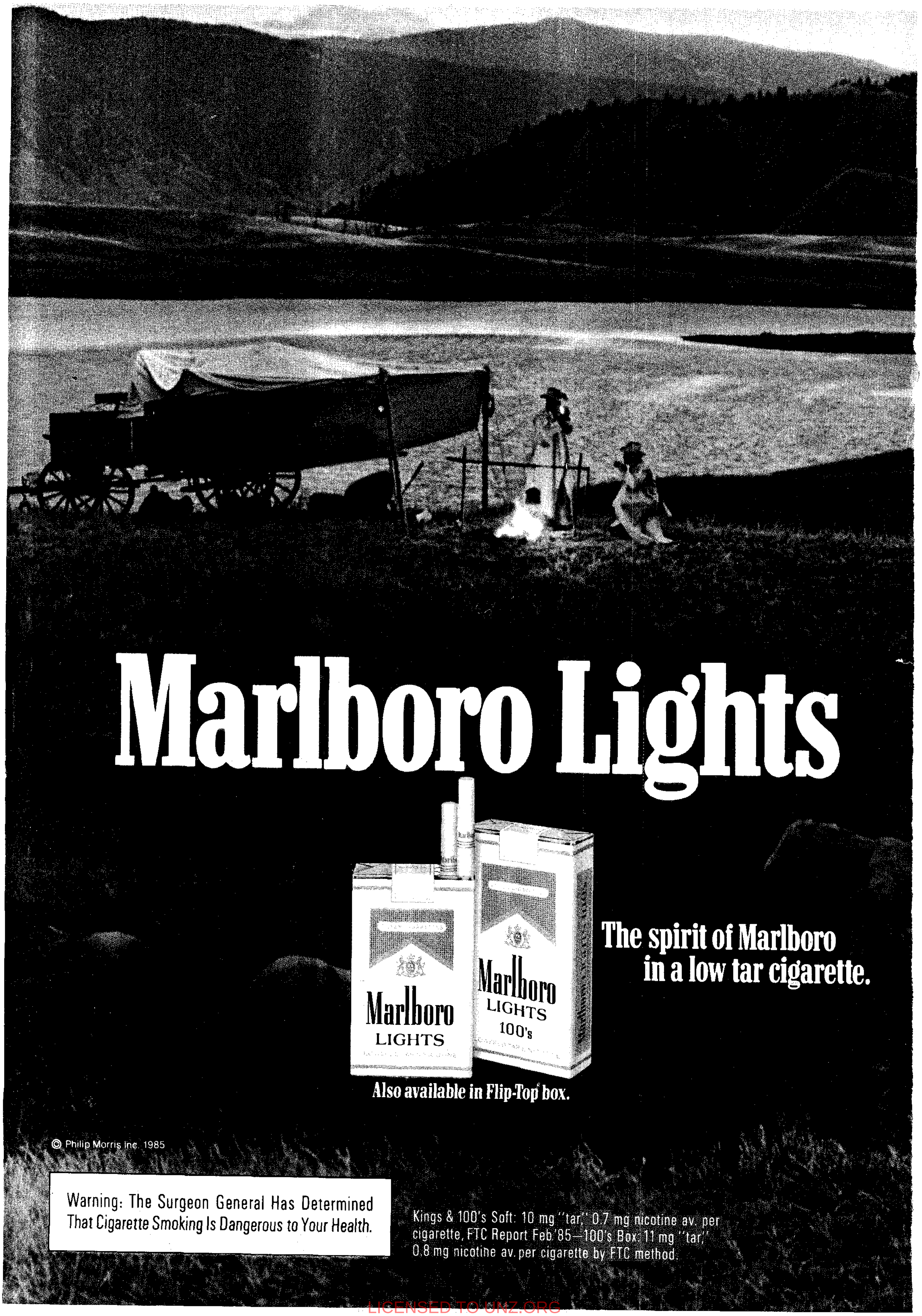
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